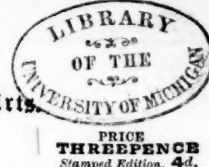


THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2146.

LONDON, SATURDAY, DECEMBER 12, 1868.



ROYAL ACADEMY OF MUSIC.
Instituted 1822. Incorporated by Royal Charter.
Under the immediate Patronage of Her Majesty the Queen.
His Royal Highness the Prince of Wales, Her Royal Highness the Princess of Wales.

President.—The EARL OF DUDLEY.

WESTMORLAND SCHOLARSHIP.—A Scholarship for Vocalists, called the Westmorland Scholarship, (in memory of the late Earl of Westmorland, the founder of the Royal Academy of Music,) has been established by subscription, and will be continued annually, in December. It is open for public competition to female candidates between the ages of 18 and 24 years, and is not confined to Pupils of the Academy. The amount of the Scholarship is 10*l.*, which will be appropriated towards the cost of a year's instruction in the Academy. The Examination will take place at the Academy on Saturday, the 19th of December next, at 10 o'clock.

The Certificate of Birth must be produced previous to the Candidates being allowed to compete for the Scholarship. No application can be received after December 17th.

POTTER EXHIBITION.—The Examination for the Potter Exhibition for Female Students of the Royal Academy of Music will also take place on Saturday, the 19th December, at 10 o'clock.

WILLIAM STERNDALE BENNETT, Principal.

Royal Academy of Music, 4, Tenterden-street, Hanover-square.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.
AGRICULTURAL EDUCATION.

The Examination of Candidates for the Society's Educational Prizes will take place in the week commencing MONDAY, April 12th, 1869. Copies of the forms required, to be sent in by the 15th March, may be obtained on application to

H. HALL DARE, Secretary.

19, Hanover-square, London, W.

ARUNDEL SOCIETY.—Entrance Donation, 1*l.* 1*s.* 6*d.* Annual Subscription, 1*l.* 1*s.* 6*d.* All persons becoming Members before the 1st of December will receive in return for the subscription of the current year Two Chromo-lithographs, viz.:

1. The Procession of the Magi, after the fresco by Andrea del Sarto, in the Annunziata at Florence.
2. The Vision of St. Bernard, after the painting by Filippino Lippi, in the Badia at Florence.

Particulars relating to the Society can be obtained, personally or by letter from F. W. MAYNARD, Secretary.
No. 24, Old Bond-street, W.

NOTICE.—The ANNUAL PUBLICATIONS of the ARUNDEL SOCIETY are in course of delivery to those Members who have paid their Subscriptions.
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20, GREAT GEORGE-STREET, Westminster, OPEN MONDAYS, WEDNESDAYS, and SATURDAYS, from Ten to Four. Admission free.
The Gallery will be CLOSED for Alterations and Repairs between Wednesday, 10th December, and Saturday, December 26th.
The Gallery will be OPEN every day in the Holiday Week following.
By Order,
GEORGE SCHARF, Secretary and Keeper.

ROYAL GEOGRAPHICAL SOCIETY.—FELLOWS are informed that the remaining MEETINGS of the present SESSION will be held (by permission of the President and Managers) in the Theatre of the ROYAL INSTITUTION, Albemarle-street.
Subject for December 14th: "Journey in Western Abyssinia," by Dr. H. Blane.
Fellows are allowed to admit one Friend only to the Meetings.

ANTHROPOLOGICAL SOCIETY of
London, 4, St. Martin's-place, Trafalgar-square—TUESDAY, December 15, at 8 p.m. Papers to be read:—"Character of the Voice in Asiatics, Africans, and Europeans," by Sir Duncan Gibb, Bart. M.D.;—"French and Belgian Cave-dwellers," by Dr. Carter Blake, F.G.S.
J. FRED. COLLINGWOOD, Secretary.

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THE INSTITUTE OF PAINTERS IN WATER COLOURS OPEN their EXHIBITION of SKETCHES on MONDAY NEXT, the 14th. JAMES FAHEY, Secretary.

STATISTICAL SOCIETY. No. 12, St. James's-square, S.W.—TUESDAY next, 15th instant, PAPER, Dr. R. J. Mann—"Statistical Notes regarding the Colony of Natal." The Chair will be taken at 2 precisely.

MISS GLYN (Mrs. E. S. DALLAS), late of 8, Hanover-square, announces that her RESIDENCE is now at 15, HYDE PARK-PLACE, W., where she will resume the TEACHING of READING and ELOCUTION during her leisure from Public Engagements. Mrs. DALLAS apologizes for unanswered business letters, which were destroyed in the burning of her house.

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LONDON, SATURDAY, DECEMBER 12, 1863.

LITERATURE

Passages from the American Note-Books of Nathaniel Hawthorne. 2 vols. (Smith, Elder & Co.)

Hawthorne's genius has been compared to gold-water. Most men are familiar with that colourless fluid, in which little specks of gold-leaf float, or hang, or are held in solution, and the taste of which has a native strength surprising to the palate, prepared as it was for some wholly curious flavour. Reading these fragments, which combine diary, commonplace-book, and correspondence, and which, beginning with the twenty-fourth year of their author's life, carry us over eighteen years of labour and struggle to the time of his established position and fame, we seem constantly to bear witness to the truth of that simile. The sombre and morbid broodings which dictated Hawthorne's earliest tales are purged and softened by the advance of years. A tender melancholy succeeds to "gorgeous gloom," as a stormy sunset yields to lucid starlight. The writer looks up instead of looking down; out into the world and not back into himself. He is still quaint and meditative; his thoughts still run in the channel they have worn for themselves, and still linger in deep pools where somebody has been drowned; but with all this, there is a distinct growth of freshness and healthy feeling, which is marked in the pages of these Note-Books, and more strongly yet in the transition from the stories of Hawthorne's first period to 'The Blithedale Romance.'

The Note-Books do not tell us how this change was wrought. Their silence on all outward events, save such as are trivial, is tantalizing. That which gives the book its chief value—the fact that it was written for Hawthorne himself, and not for the world—does the most to perplex us. We hear very little of the circumstances of his life, except in connexion with his Custom-House duties and the share he took in the communistic experiment at Brook Farm. His writings are not mentioned more than eight or nine times; and even then we do not learn much about them. Friends and acquaintances are spoken of with that familiar freedom which is so pleasant when all the names are illustrious, but which gives us little more than the fact of friendship. The one picture of Hildreth writing his History of the United States in a public library, and as much absorbed in his work, as unconscious of anything going on around him, as if he were in his own study, stands out as an exception. "It is very curious," Hawthorne says in describing this scene, "thus to have a glimpse of a book in process of creation under one's eye." To a certain extent that sentence is significant of these volumes. Some of the 'Mosses from an Old Manse' may be found here in embryo. It is impossible to identify all the thoughts and ideas which have been incorporated in other works, or to compare the pictures of scenery which Hawthorne saw with those he has brought before the eyes of his readers; but it is enough that these thoughts and pictures bear a general resemblance to his other writings, and serve, with them, to illustrate his character. The instances of special agreement, which we have taken the trouble to trace, have a still greater bearing on his method of composition.

The germ of the story, called 'Egotism; or, the Bosom Serpent,' in the 'Mosses,' seems to have lain dormant for several years. We meet with it first in the Note-Books for 1836:—"A snake taken into a man's stomach and nourished

there from fifteen years to twenty-five, tormenting him most horribly. A type of envy or some other evil passion." Six years later we come upon—"A man to swallow a small snake—and it to be a symbol of a cherished sin." How closely this idea is followed in the story may be seen by any who wish to renew their acquaintance with some of Hawthorne's most characteristic writings. Again, 'The Virtuoso's Collection,' in the same work, is hinted at in the same year, 1836, and the next allusion to it is in 1850.

Singularly enough, the Note-Books for 1850, though written four years after the 'Mosses' were published, contain a suggestion which had been used already. "For the Virtuoso's Collection," writes Hawthorne, in 1850, "the pen with which Faust signed away his salvation, with the drop of blood dried in it." Looking into a copy of the 'Mosses,' bearing date London, 1846, we read—"And here was the blood-encrusted pen of steel with which Faust signed away his salvation." In another man than Hawthorne this tenacious clinging to a single idea might seem natural; but the "pomp and prodigality" with which he lavishes the materials for stories, and the rigour with which he excludes so many of the most promising hints while working out a few of them to such completeness, do not prepare us for such an oversight. It is true that he often repeats himself; but then each repetition is a variety. We see from it that his mind has been deeply brooding upon the subject since it was first brought before him. That these subjects are often unhealthy ought not to surprise us. Death, poison, madness, crime, come too naturally to such a thinker. No one but Hawthorne could have consoled childless people by reminding them that "a married couple, with ten children, have been the means of bringing about ten funerals." No one but he could have woven the fact of a crow following a coach, by the scent of a basket of salmon, into the thought that "this would be a terrific incident if it were a dead body that the crow scented. Suppose, for instance, in a coach travelling along, that one of the passengers suddenly should die, and that one of the indications of his death should be the deportment of this crow." Stories of poisoned handkerchiefs; of jewelled hearts, which, after being worn for a long time, diffuse a poisonous odour; of gnomes burrowing in the hollow teeth of a victim; of a hardhearted man being petrified, and the earth refusing to hold him; of a secret being told to people of various characters, and making them all variously insane; of a modern reformer going about the streets and making converts by eloquent harangues on slaves, cold water, and such topics, till he is interrupted by the appearance of the keeper of a madhouse, from which he has escaped; of a man flattering himself that he is incapable of some wickedness which he is committing at that very moment, combine to leave a morbid taste on the palate. But the majority of these are in the first volume. A great many of them are crowded into the first few pages. As we read on, the atmosphere becomes comparatively free. It is true that the last words of the book are "What should we do without fire and death?" but the thought is a vast improvement on what has preceded it. Taken in conjunction with another thought of the same kind, it is positively cheerful. "We sometimes congratulate ourselves," Hawthorne has said, "at the moment of waking from a troubled dream; it may be so the moment after death." This hope never seems to have left him. He is never gloomy at the thought of death itself. On that subject he may have thought with

Bacon, that *pompa mortis magis terret quam mors ipsa*.

If this philosophy is strange in such a man as Hawthorne, there is no lack in him of that healthy love of nature and of natural enjoyments which might seem most fitting to consort with it. The Note-Books would deserve to be read, and would cause infinite delight, if everything peculiar to their writer's mind had perished and the pictures of scenery alone survived. We do not allude solely to the landscapes which he is so fond of sketching. He revels, it is true, in the colour of trees and skies,—in the sight of rivers flecked with streaks of foam,—in the large fields of grass strewn with white weed, and looking like sheets of living white and green,—in the long vista of a brook, where ripples and glassy spaces alternate, and where trees thrust themselves out above a wall of irregular rock,—in the variegated carpet spread by autumn with tracts of emerald and scarlet,—in the spiral wreaths of crimson or yellow foliage that make the forests on the side of a hill glow with a subdued but indescribable pomp of rich dark light, seen for miles away and covering the whole landscape. But his glance is as minute as it is extensive. He catches the "gush of violets along a wood path." His eye follows "my long shadow making grave fantastic gestures in the sun." Even in a city street, all muddy with puddles, he talks of "suddenly seeing the sky reflected in these puddles in such a way as quite to conceal the foulness of the street." Or, again, he gives "the effect of morning sunshine on the wet grass, on sloping and swelling land; between the spectator and the sun at some distance, as across a lawn. It diffused a dim brilliancy over the whole surface of the field. The mists, slow-rising further off, part resting on the earth, the remainder of the column already ascending so high that you doubt whether to call it a fog or a cloud." These sketches speak of his habit of looking down. But of that we have yet stronger instances. A boy passes him at a run, and shows the soles of his naked feet as he dashes down the path and up the opposite rise. A fashionably-dressed gentleman lifts up his polished boot, and the meditative observer notices that the sole is worn out. Walking along the sand, Hawthorne sees a dry spot flash round his step and grow moist as the foot is again lifted. And after dwelling on this, he makes the track of his feet lead him again over the course of his mental journey:—

"After passing in one direction, it is pleasant then to retrace your footsteps. Your tracks being all traceable, you may recall the whole mood and occupation of your mind during your first passage. Here you turned somewhat aside to pick up a shell that you saw nearer the water's edge. Here you examined a long sea-weed, and trailed its length after you for a considerable distance. Here the effect of the wide sea struck you suddenly. Here you fronted the ocean, looking at a sail, distant in the sunny blue. Here you looked at some plant on the bank. Here some vagary of mind seems to have bewildered you; for your tracks go round and round, and interchange each other without visible reason. Here you picked up pebbles and skipped them upon the water. Here you wrote names and drew faces with a razor sea-shell in the sand."

It would be possible to construct a theory of Hawthorne's mind from the way in which he looks down during the first of these volumes, raising his eyes only when he has a landscape before him, not attempting to meet men's eyes or to sketch their characters. We might argue that at Brook Farm and the Custom-House he was brought more in contact with active life, and that he never wholly relapsed into dreaminess. It is worthy of remark that his chief

wealth of ideas and hints is not the product of observation. His morbid gloom is not caused by any sad experience of life. His unchecked imagination suggested all those horrors which subsequent knowledge modified. Some of his complete stories are, no doubt, more *bizarre* than any of the hints towards them; but this may be only the result of careful and exhaustive workmanship. In many cases, we think, nothing at all could be made of the ideas thrown out in the Note-Books. Some of these ideas are the merest skeletons; others are utterly fantastical. We have no space for examples on either point. But we must add, that Hawthorne does not always select the ideas which seem most promising. The ideas which he does select cannot always be recognized in the new dress he gives them. They are sometimes consigned to the Note-Books in the barest, baldest form. "Much may be made of this idea" is the comment on one which has not been used. Another is "To be wrought out and extended," as it was ten years later. Another has "A satire on ambition and fame to be made out of this"; while another yet waits for its moral: "A person to catch fire-flies, and try to kindle his household fire with them. It would be symbolical of something." We may find room for two or three other instances of promising conceptions, as significant of Hawthorne's way of looking at subjects and of the method of working out which he proposed to himself:—

"A story, the hero of which is to be represented as naturally capable of deep and strong passion, and looking forward to the time when he shall feel passionate love, which is to be the great event of his existence. But it so chances that he never falls in love; and although he gives up the expectation of so doing, and marries calmly, yet it is somewhat sadly, with sentiments merely of esteem for his bride. The lady might be one who had loved him early in life, but whom then, in his expectation of passionate love, he had scorned."

"To represent the process by which sober truth gradually strips off all the beautiful draperies with which imagination has enveloped a beloved object, till from an angel she turns out to be a merely ordinary woman. This to be done without caricature, perhaps with a quiet humour interused, but the prevailing impression to be a sad one. The story might consist of the various alterations in the feelings of the absent lover, caused by successive events that display the true character of his mistress; and the catastrophe should take place at their meeting, when he finds himself equally disappointed in her person; or the whole spirit of the thing may here be reproduced."

"Two persons might be bitter enemies through life, and mutually cause the ruin of one another, and of all that were dear to them. Finally, meeting at the funeral of a grandchild, the offspring of a son and daughter married without their consent,—and who, as well as the child, had been the victims of their hatred,—they might discover that the supposed ground of the quarrel was altogether a mistake, and then be wofully reconciled."

"Two persons, by mutual agreement, to make their wills in each other's favour, then to wait impatiently for one another's death, and both to be informed of the desired event at the same time. Both, in most joyous sorrow hasten to be present at the funeral, meet, and find themselves both hoaxed."

With all this fertility of invention, the rarity of any great thoughts or deep reflections is felt almost painfully. This alone would show how dependent Hawthorne was on himself, and how little came to him from without save through the medium of Nature. During the first part of this work, we grudge the summer squashes and the pigs and chickens the close observation and the keen analysis devoted to them. Later in life, Hawthorne bestows these qualities on mankind. But though the subject becomes more worthy of him, the treatment is

still of the same character. We still have fancies rather than thoughts; the immediate results of observation instead of that which observation would suggest; a love of dwelling on what might be to the exclusion of more logical consequences. Yet, at the same time, the diary becomes more personal. Hitherto we have seemed to know the writer only as a correspondent; but now we meet him in the flesh. It is no objection that when we first meet him he is measuring coal on board a British schooner, and is as black as a chimney-sweeper. Nor do we regret our subsequent acquaintance with him at Brook Farm, when he chops hay with such righteous vehemence as to break the machine in ten minutes, and has then to be intrusted with a four-pronged instrument which, he is given to understand, is called a pitchfork. For his part, he regrets that he should have spent five golden months in providing food for cows and horses; yet the work seems to bring him nearer to us. We may look upon him as one of those "broad-winged, magnificent butterflies" which came on board the ships where he was engaged in Custom-house duties, and we may feel that the sight of such objects is a cheering break in the monotony of toilsome life. But the butterfly itself might not relish the new scene and its accompaniments. This, at least, is Hawthorne's view of his life at Brook Farm:—

"But really I should judge it to be twenty years since I left Brook Farm; and I take this to be one proof that my life there was an unnatural and unsuitable, and therefore an unreal one. It already looks like a dream behind me. The real Me was never an associate of the community; there has been a spectral Appearance there, sounding the horn at daybreak, and milking the cows, and hoeing potatoes, and raking hay, toiling in the sun, and doing me the honour to assume my name. But this spectre was not myself. Nevertheless, it is somewhat remarkable that my hands have, during the past summer, grown very brown and rough, inasmuch that many people persist in believing that I, after all, was the aforesaid spectral horn-sounder, cow-milker, potato-hoer, and hay-raker. But such people do not know a reality from a shadow."

In another page he shows us how this kind of work interfered with his method of literary composition. "Labour," he says, "is the curse of the world, and nobody can meddle with it without becoming proportionably brutified." He himself sacrificed the legibility of his handwriting to his manual exertions, and he missed that leisure and that freedom from external pressure which were indispensable for production:—

"I doubt whether I shall succeed in writing another volume of Grandfather's Library while I remain here. I have not the sense of perfect seclusion which has always been essential to my power of producing anything. It is true, nobody intrudes into my room; but still I cannot be quiet. Nothing here is settled; everything is but beginning to arrange itself, and though I would seem to have little to do with aught beside my own thoughts, still I cannot but partake of the ferment around me. My mind will not be abstracted. I must observe, and think, and feel, and content myself with catching glimpses of things which may be wrought out hereafter. Perhaps it will be quite as well that I find myself unable to set seriously about literary occupation for the present. It will be good to have a longer interval between my labour of the body and that of the mind. I shall work to the better purpose after the beginning of November. Meantime I shall see these people and their enterprise under a new point of view, and perhaps be able to determine whether we have any call to cast in our lot among them."

—Yet something more than this came of the experiment. The literary work, which was interrupted for a time, took a much higher

flight when it was once resumed. We cannot think hardly of Brook Farm when we remember that we owe to it that masterpiece of simple power and tender feeling which other works of Hawthorne's may be thought to have equalled; but which he certainly never excelled, 'The Blithedale Romance.' There he showed that he was not dependent for his success on anything strange or fantastic, on the morbid passions which he had sometimes enlisted in his service, on the freaks of nature that appealed to the wandering sympathies of his imagination, on the quaint historic legends to which he could give an actual life. His triumph was greater without these aids than it had been with them, and while he showed us that his genius was not limited to those methods which had caused such strange fascination, he made his command over us real and enduring.

Essays on Men and Manners. By William Shenstone. (Bradbury, Evans & Co.)

Shenstone's name is one of those which has nearly fallen from the memory of elder readers, and has never, probably, presented itself to the notice of the young. In the last century, Mr. Wenman published a pocket edition of the once popular bard, when there were eager purchasers. In these later days of the railway sort of literature and music-hall lyrics, there are hundreds of likely young fellows who know by heart, or rote, every line of 'Tommy Dod,' but who have never heard the tale so tender and so true of 'Jemmy Dawson.'

It is consoling, however, to find that more than a century after the death of this Shropshire author an attempt is made to bring him into notice again as an essayist, if not as a poet. Tenor gentlemen in drawing-rooms, perhaps, occasionally vocalize his 'When forced from dear Hebe to go,' without being aware that that quaint pastoral song is an adaptation from the Master of the Leasowes. Shenstone's pastorals are full of faults. When he shadows forth some of his own sorrows in them, he does it in a piping strain. His shepherds and shepherdesses are not of the fields and flocks. There is not one of them of the true flavour—"multi pastor odoris." They are scented and painted and patched. They are decked from the masquerade warehouses. They come down the stage like groups of ballet-girls and their swains, and not over the plains redolent of free air, and looking immortal in rudeness of health. They are Dresden-ware, biscuit-china nymphs and swains. They are cottagers of the Watteau colour; Bouchez has such peasants on his canvas; and Hebes and Phillises, like those of Shenstone, are to be found on porcelain and plates, and may be detected on china vases in the three-cornered cupboards of old lodging-houses. In nature, they never existed anywhere. Their language is as unnatural as their looks and bearing. Shenstone's 'Arcadia' speaks the language of the Mall, like the dramatic Arcadia which Wycherly half laughed at and half defended. Nevertheless, out of pastorals, Shenstone could be natural and even commonplace. Simple and terrible at once, as 'Jemmy Dawson' is, it is, however, marred by departures from commonplace, everyday nature, and the sympathy of the reader is extinguished almost as soon as it is fired. Yet this author's comic pieces are capital in their way; while his 'Schoolmistress,' written in imitation of Spenser, is a work, by a true artist, full of apt phrases, never vulgar because the theme is humble, but true to the honest dignity of human nature, and at once finding its way to every heart that can be affected by this nature and this truth. One wonder, indeed, connected with this exquisite serious poem is,

that Shenstone's puzzle for burlesque higher than and judicious he took exception serious nouns Shenstone but in the invigilating; m On his gardens indulgence became his me combining he was drank, and sold for the man. He if owing with 6s was sufficient series of eyes, but his rever his inc should anchori that he a thorou in diff essays. aphorisms although himself tions b might i of mod for the sionally English illustra of the eloigne ing a singula "Noth ness, or parenth maxim rarer the are apt This Shenst the pa commo see that a tabl of the Willia Last H Talk Sout Rock (Mu Five Y Sax Our lit and m ing to all, and only th War o lication parties

that Shenstone wrote it as a comic piece to puzzle his friends with. Shenstone meant it for burlesque imitation, but his genius soared higher than his intent. Horace Walpole's taste and judgment are not to be disparaged because he took this poem, in its faithfulness of conception and expression, as one designed in serious truthfulness by the author. He pronounced it to be as perfect as art could make it.

Shenstone's ambition was to be remembered; but inasmuch as his name lives, it lives as the inventor in England of landscape-gardening; more so than as either poet or essayist. On his own estate, the Leasowes, he created gardens and opened up landscapes till the indulgence well-nigh ruined him. No man ever became a bankrupt so innocently. He exhausted his means in the pursuit of the beautiful combined with the useful. In this much he was preferable to Somerville, who ate, drank, revelled, and rode himself into ruin, and sold his birthright to a cousin, in return for the means to live. Shenstone was a true man. He would have accounted himself a thief, if owing a man 1*l*. he had tried to put him off with 6*s*. 8*d*. He thought that every man's income was sufficient which provided him with the necessities of life; and the man was, in the poet's eyes, but a cheat, if his expenditure exceeded his revenue. Shenstone's outlay had outstripped his income, but he took care that no man should suffer by that fact. He lived like an anchorite, and there was no face he met but that he could look into it with the gaze of a thoroughly honest man. The tone of a man in difficulties may be detected in some of his essays. They take the shape of strings of aphorisms, and Shenstone worked hard at them, although in one of them he says, that "a poet hurts himself by prose, as a race-horse hurts his motions by condescending to draw in a team;" he might have added, "or as a tasteful gentleman of moderate means does by cutting down timber for the sake of landscape-gardening." Occasionally, Shenstone has a French word for an English one, just as we find in Dryden, but this illustrates a fashion of the time. Thus he says of the genteel Shaftesbury,—"He discovers an eloignement from vulgar phrases much becoming a person of quality." One of the most singular of his aphorisms is the following:—"Nothing tends so much to produce drunkenness, or even madness, as the frequent use of parentheses in conversation." In most of the maxims there is strong common sense, a much rarer thing than even commonly sensible people are apt to believe.

This little book enables us to talk with Shenstone, for his remarks excite comment on the part of the reader, and persons of the common sense we have just alluded to may see that many a less useful book might lie on a table than this cheap and pretty edition of the 'Essays on Men and Manners,' by William Shenstone.

Last Winter in the United States; being Table-Talk collected during a Tour through the late Southern Confederation, the Far West, the Rocky Mountains, &c. By F. Barham Zincke. (Murray.)

Five Years within the Golden Gate. By Isabelle Saxon. (Chapman & Hall.)

OUR literature on Transatlantic matters increases and multiplies with a rapidity alike embarrassing to the critics who are required to examine all, and to ordinary readers who wish to peruse only the best, of the new books. During the War of Secession we were inundated with publications in support and commendation of both parties in the contest; and the works produced

since the fall of the Confederacy on the past, present, and probable future of the Great Republic, may be counted by scores. Only the other day we were smiling over the ill-humour of a disappointed entertainer, who could not speak a civil word in behalf of the people that had not discerned the fun of his attempts to be funny. Then came Mr. Dilke's survey of the States, in the opening chapters of 'Greater Britain.' Mr. Whymper's book on Alaska and the Golden City next demanded our attention; and now we are asked to look at 'Five Years within the Golden Gate,' a gentlewoman's description of life and manners in San Francisco, and the 'Last Winter in the United States,' an English clergyman's record of what he saw, heard and thought during a rapid run from New York to the South, and from the home of the rebellion, up the Mississippi and across the prairies, to the Rocky Mountains.

'Five Years within the Golden Gate' is a faint, inoffensive volume, that, without provoking any feelings of strong hostility, offers nothing for which the reader is bound to be grateful. Miss Saxon is sound on the question of slavery, and proves herself a gentlewoman of feeling and healthy instincts; but like nine-tenths of our season novels and other padding for Mr. Mudie's boxes, her book is a result of misdirected industry. Persons who wish to gather as many details as possible with respect to San Franciscan society, may find in its pages a few particulars that may seem worthy of commemoration; but to no other class of inquirers can we recommend the lady's 'Five Years.' A very different judgment, however, must be passed on the labour of Mr. Barham Zincke, who has produced an unusually amusing and thoughtful book, which is likely to have a desirable influence on English opinion, by causing the author's fellow-countrymen to free themselves from several powerful and ludicrous prejudices, which we have, on more than one occasion, endeavoured to laugh into disrepute.

A clergyman, who sympathized warmly with the South, and still cherishes an unabated admiration for Mr. Jefferson Davis's associates in treason, Mr. Zincke is at fault on certain questions of Transatlantic politics; but he is, in the main, a person of enlightenment, sagacity and good temper, who takes a genuine pleasure in getting the better of erroneous notions, and exhibits a commendable eagerness to render justice to the great people whom England has given far too many grounds of complaint. No sooner had he found time to observe the styles and qualities of his various fellow-passengers on the outward voyage, than the author was agreeably surprised at discovering that the Americans do not all speak through the nose or universally guess that they are the tallest people in all creation. Some of the best mannered of his companions were commercial travellers for wholesale and retail houses; and Mr. Zincke—who, as an English clergyman and Court chaplain, may be fairly credited with a due measure of the fastidiousness which usually pertains to our superior clergy—records of these representatives of New York trade, "There were about a dozen of them on board. They were very careful about their dress, and their conversation was pleasing and intelligent. The majority of them were entirely free from the Yankee tone of voice. They were the very reverse of pushing, and they never guessed. In appearance and manners they would have passed amongst ourselves for gentlemen." Other surprises followed. Whereas he had crossed the Atlantic prepared to find the Americans a bragging, inquisitive, overbearing, irreligious, immoral people,—in short, just such a people as the satirists of forty years

since delighted to represent them,—the author has returned to England, ready to bear witness to their general modesty, good breeding, and reverential disposition. Instead of overflowing with disdain for the monarchical governments and aristocratic institutions of Europe, the Republican people expressed considerable respect for arrangements which naturally appear to them inferior to the provisions of their own political system. The Queen's book was everywhere a topic of respectful discussion in New York society; and in their conversation with Her Majesty's Chaplain in Ordinary the New Yorkers "said it made royalty appear to them in a new and more human light than any in which they had ever regarded it before. They spoke of her as the head of the Anglo-Saxon race, almost as if they had as much part in her as ourselves." The feelings of the richer Americans for their poorer fellow-countrymen were expressed by a gentleman of New York, who, after accompanying Mr. Zincke through the industrial schools of the Children's Aid Society, observed, "We wish everybody to have a chance, and to enjoy life. We wish for nothing for ourselves which we should not be glad to see others have." With respect to this utterance of benevolent purpose, the tourist adds, "I afterwards heard it expressed by other persons in widely distant parts of the Union. There is nothing new in the sentiment itself to those who are familiar with a book for which deep reverence is professed on both sides of the Atlantic; but I felt—perhaps I was wrong in feeling so—that there was something new in hearing it proclaimed as a principle of conduct, and in finding myself among a people who, in their system of public education, in many of their charities, and in other matters, distinctly acted upon it." Nothing surprised and delighted the stranger more than the flourishing condition of the American Episcopal Church, and the high esteem in which the clergy are held in a country where the State affords no exceptional and particular patronage to any religious denomination:—

"The clergy are allowed much freedom of expression in America. A gentleman residing in New York while conversing with me on this subject, made the following statement of what he supposed was the general practice:—'The way in which we deal with the clergy here is to pay them well, and to encourage them to say exactly what they think. What we pay them for is not other people's ideas and opinions—that we can find in books—but their own. We expect them to devote a reasonable portion of their time and all the mental powers they possess to theological study, and then to give us the result.' This broad construction of the duty of a clergyman, as a religious teacher, coincides very much with what I was frequently told, that the broad way of thinking was becoming the common way of thinking in almost all the American churches. Mr. Henry Ward Beecher, though a Presbyterian, is very broad, and never has a seat empty in his church. Sunday after Sunday, three thousand people assemble to hear him preach. In American society religious questions are frequently discussed. No one feels any disposition to avoid them, because expression of opinion is perfectly free. An American lady once said to me across the table, and was heard by every one present, that 'every thinking American was of opinion that religion, if not in conformity with the knowledge and sentiments of the times, was a dead thing.' In New York this expression of opinion appeared perfectly natural; but I suppose that if an English lady entertained ideas of this kind, she would not think it allowable for her to enunciate them in company."

The author's observations of the *status* of the clergy through the Union, which is everywhere abundantly supplied with spacious churches, maintained liberally by overflowing congrega-

tions, cause him to say, "The clergy of the different churches, but more particularly of the Episcopal Church, are, in the existing state of things on this continent, the natural and only aristocracy. The lawyers come next; the politicians are nowhere." That Mr. Zinke rather overrates the importance and dignity of the clerical element of American society most readers familiar with the United States will think; but it speaks strongly for the respect in which the clerical profession is held in the Republic, and for the courtesy which our clerical tourist encountered from American laymen, that he is more disposed to magnify than understate the honour which ministers of religion enjoy in the land which one of our newly-elected members of parliament only the other day declared from the hustings to be given over to atheism and profligacy, through its want of an Established Church. Of several good stories by which Mr. Zinke illustrates his picture of the Church in America, and his accounts of the diversities of clerical style and tone in the various States, not the least humorous is the following:—

"Americans are very careful not to give offence in what they say to others. An American bishop remarked to me that the only exception to this rule was to be found among ministers of religion, and among them only in their prayers. He mentioned, as an instance, something that had occurred at a public meeting at which he had himself been present. A minister had opened the proceedings with prayer. He was followed by a rival preacher. The latter, after dwelling for some time on general topics, at last came up to his opponent in the following way: he prayed that the gifts of the Spirit might be poured out on all his brethren in the ministry abundantly, and then added, 'and on behalf of our brother whose words we have just heard, we offer this special supplication, that his heart may become as soft as his head.'"

So many unjust and extravagant assertions have been made about the insolence of our American cousins and their servile worship of the omnipotent dollar, that it is a pleasant change from the monotony of vituperation to hear an English clergyman commending them for modesty of thought and carriage, for delicate considerateness to the feelings of their companions, and for a conspicuous and almost universal zeal in the pursuit of high and unselfish ends. "One hears a great deal," we are told, "about what is described as the arrogance and conceit of Americans. I never met with anything of the kind, except among classes which with us are generally too ignorant to know much, and too apathetic to care much about their own country. The upper classes are proud of their country, as they ought to be, and that is all. At Boston, however, I was struck, not with the arrogance and conceit, but with the humility of Americans":—

"It is commonly supposed that the Americans are entirely devoted to the pursuit of the dollar. It is true that they pursue the dollar more energetically, intelligently, and successfully than any other people, but no mistake can be greater than that of supposing that they pursue it exclusively. First, there is no other country in the world in which the political sentiment is so widely diffused, and so deeply felt; where so much time and thought are devoted to it; where it calls forth so much hard intellectual work in the forms of writing, reading, and speaking. And this is true not of one, but of all classes, from the top to the bottom of society. Nor is there any other country in which the religious sentiment works so vigorously and so spontaneously, and is so fruitful in great, obvious, and ponderable results. And this as well among those who labour, as among those who elsewhere are supposed to have almost the monopoly of thinking and feeling. * * But whatever the amount of toil Americans may impose on themselves in getting money, it is not done with a view to

saving. The American who hoards is a rare exception. They will make a good fight for the purpose of enlarging their business, and increasing their income. But, when this increase comes, it is used and not accumulated. All the world knows that there are no other people who spend so much on their families and houses, on travelling and entertaining, in hospitality and in charity."

Whilst speaking with emphasis of the efficiency of the American Common School system, Mr. Zinke declines to credit the Americans with exceptional liberality in providing so excellent a machine for the instruction of their entire population of children, and maintains that if it is the most efficacious, it is also the cheapest system which they could have adopted for the accomplishment of so vast a work:—

"It would be much nearer to the truth to say that there is no people on the face of the earth who educate their children so cheaply as the Americans; and therefore much more in conformity with the facts of their case, and of ours in this matter, to urge us to endeavour, by considering their example, to cheapen education amongst ourselves. I have now before me the most recent report of the Board of Education for the city of New York. It is for the year 1866. From this it appears that, taking together all the common schools of the city, the Primary, the Grammar, the Coloured, the Evening, the Normal, the Corporate, and the Free Academy, now the College of the City of New York, there are 227,691 children and young persons receiving education at a total cost for everything—including rents, purchases of sites, building, repairs, and salaries of officers of the board, as well as of the teachers—of 2,420,883 dollars, or about 30s. a head. Are the children of any city in England educated as cheaply? These schools educate a considerable proportion of the children of the higher class, that is, the professional men and merchants; speaking generally, all the children of the middle class, that is, of the tradesmen; and as many of the children of the artisan and unskilled labouring class as their parents choose to send. This 30s. is a high average for American cities. I believe it is higher than any other in the United States. Tradesmen with us pay about 35s. a year for a child kept at a boarding-school, and about 15s. a year for the education given at day schools. In the great city of New York about 400,000l. a year is spent on the education of all classes, plus the cost of the few of the upper class who are sent to private schools. How much more, we may ask, is spent here on the education of 227,691 children of the different ranks in life of these New York children? There can be no doubt but that our unmethodical system, notwithstanding our numerous foundations, costs us much more than their system costs the Americans. Ours is the costliest educational system in the world; theirs the most economical. This is still more apparent when we pass from the towns to the country. There the cost frequently falls below 10s. a head. The children educated in these schools are those of the proprietors of the land, but who cultivate it themselves as well as own it. Are the children of this class, in any part of the world, educated for so small a number of shillings a year? * * And when we come to look into the working of the American school system in the cities, we see that nothing could be done without the motives I have spoken of, as never failing to bring about one uniform result in the country. The artisans, and tradesmen, and small professional men know that this is the best and cheapest way for them to get the kind of education they desire for their children. They are the great majority, and so of course the thing is done. There is a general tax, and common schools are established. And, as they have some advantages besides that of cheapness, they are used by many of the upper class—I mean merchants, bankers, and successful professional men, especially those who wish to stand well with the democracy. None can be excluded from the schools (indeed no one wishes it), and so they are open to the lowest class of the town population, with which there is nothing to correspond in the country. In truth, so

far from wishing for any exclusion, great efforts are made to get hold of the children of ignorant and vicious parents, both from philanthropic and from self-interested motives, because in cities where every man has the suffrage, a vicious and ignorant population is doubly inconvenient and dangerous. Hitherto, however, the Americans have hardly succeeded in the towns better than we have, in their efforts to bring these children into their schools. At New York they have supplemented the common schools with a system of industrial schools, intended especially for those who would never enter the common schools. But all that can be said of them is, that they have met the evil they were intended to remedy to some small extent. At Chicago, I was told by the able superintendent of the city schools that there were 20,000 children in that city who frequented no school. And this is a growing evil in all the great cities of the Union. The Americans, then, very wisely (in fact they could do nothing better, perhaps nothing else) have established, in the country and in the cities, common schools for their own children. What we are called upon to do is a totally different thing; and this I insist upon as another great distinction between what they have done, and what we are doing, in this matter. We have to establish schools for other people's children. With them those who pay for the school profit by it. With us those who will pay for the school will never derive any advantage from it. The point for us to settle is, How shall farmers and landlords be made to tax themselves for the education of labourers' children; and how shall the householders, and professional men, and tradesmen of a town be made to tax themselves for the schooling of the children of artisans and operatives? The Americans may be left to manage the business themselves, for it is their own affair. But we cannot: with us the law must be imperative, not permissive, and constant supervision will be needed; and to secure this right of supervision, it will probably be found necessary that the State should itself contribute largely towards the maintenance of the school."

Mr. Zinke's remarks on the Common Schools of the United States should be considered by those of our public men who propose to deal with the question of popular education in this country.

NEW NOVELS.

Realmah. By the Author of 'Friends in Council.' 2 vols. (Macmillan & Co.)

'*Realmah*' has a thousand virtues mixed with a single fault. There are many wise and pleasant observations, a humane and generous mode of judging both persons and things; there is a great deal of ingenuity which deserved a better fate, but the fact remains inexorable—'*Realmah*' is dull. All the virtues in the world cannot prevail in mitigation of that judgment. One virtue will not do the work of another. '*Realmah*' is a political romance, the scene of which is laid in one of those Lake villages, submerged, only Sir Charles Lyell can tell us how many thousands of years ago. It was, however, somewhere towards the close of the Stone period, for *Realmah* the hero, the king, the lawgiver, and all but the Prophet of his age and nation, discovers iron in the dominions of the Sheviri, and is inspired with the method of smelting it, thereby putting his countrymen on an equality with their great enemies the tribes of the North, who already possessed iron weapons. *Realmah's* ideas upon warlike matters, and his mode of conducting battles and sieges resemble advanced opinions of the present day. *Realmah* is a profound politician, and he might have sat at the feet of Mr. Bright, so much are his views of peace, arbitration, and disarmament in accordance with that orator's. The closing act of *Realmah's* life is to persuade his people in an eloquent speech to dismantle their great Ravala Mamee—the policy he advocates is to

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forswear war, and settle their disputes by international arbitration. Realmah is an imaginary portrait of a perfectly wise and great king, and he seems to be a combination of the Emperor Napoleon, the King of Prussia, and Count Bismarck, with a few heroic virtues of his own; he is also a great orator. As to the manners and customs of the Sheviri, we do not know whether it is in deference to the very easy state of their civilization, or whether it is the ideal of domestic life as it might be, but Mr. Helps allows all the great men of the nation to have three wives—one the Varnah, or state wife, provided for the man by his friends and relations; the next the Ainah, or slave wife, taken from a lower rank and chosen by lot; and the third, the love wife, which he was allowed to choose for himself. In Realmah's case the three wives work harmoniously together. It is the poor Ainah whom he loves, though she distresses his sensitive ear by mispronouncing her words; but the Ainah is a very sweet character, and the account of her death is touching.

Mr. Helps has bestowed much trouble in giving an appearance of truth to his story, by inventing a language for his Lake people, of which he supplies a rather copious vocabulary; also he gives us many of their proverbs, which, though far beyond Tupper, are not quite equal to those of King Solomon. The history of how Realmah became king, his war, his policy, his successes, and his sorrows are set forth and fully written in this Book of the Chronicles of the Sheviri. The book is supposed to be read to our old "Friends in Council," older than when we last met them, who are assembled for a long holiday at Worth-ashton, the residence of Milverton, who is the author and inventor of 'Realmah.' The reading is interrupted and illustrated by comments, discussions, and disquisitions such as the "Friends in Council" have rendered familiar; they criticize each other and the author, and the story, with the freedom of men who have so real and deep an affection for each other that they can stand the very plainest of speech. The two wives, Lady Ellesmere and Mrs. Milverton, are a pleasant variety to the masculine element in the company. The best feature in the book, the one in which the reader can take thorough pleasure, is, that in every page he is in the society of persons who have a true and noble reverence for each other. 'Realmah' itself may grow tedious, being full of abstract politics, a didactic exposition of the ideas and theories of Mr. Helps, but the sense of the honour, the worth and the friendliness of the friends assembled is an element that redeems not only the story but their somewhat prolix conversation. There are excellent suggestions in Milverton's essay on the "art of making men comfortable"; perhaps in time Comfort will be recognized as one of the objects of life, but that will involve changes not only in the condition of material things, but in the religion and philosophy of mankind. We doubt whether a great nation could ever be a nation of comfortable people; the main element of comfort is living thoroughly at ease and quiet, and if everybody were made comfortable, who would be left to take any trouble to reform the world and improve our neighbours? There is one pleasure in reading 'Realmah,'—the English is good and the style excellent.

True to the Life. 3 vols. (Chapman & Hall.) It would be unfair to this novel to say that there is nothing good in it, but to say that it is worth anybody's while to read it would give an equally wrong idea. The first volume contains tit-bits that give a novel-reader expectations of a pleasant literary dinner. The remaining courses are so curiously disappointing, that it is difficult to conceive that they

have been cooked by the same hand. The best explanation is that the kitchen-range, in the shape of nearly nine hundred closely-printed pages, was a great deal too large.

In a little village in Essex there lived, we are told (as a fact), some seventy years ago, "when George the Third was King," an old Methodist preacher named Caleb Preston, with a son Perth, and a daughter Leah. Caleb was a strong character, and is the only one among the many characters in the book to whom his portrait-painter does justice. When he was first "awakened" to the duty of preaching Predestination, his first step was to throw Tom Paine's 'Age of Reason' into the fire, and his second to turn his only son out of the house for abstracting a couple of specimens of "unrighteous literature," in the shape of a Greek and Latin Grammar. On this sin and its punishment the boy built his fortune. He worked his way in semi-starvation to London; got employment in a schoolmaster's garden; taught himself nearly every language under the sun, and chess and other accomplishments into the bargain; and finally got into the expedition against Napoleon in Egypt, as sailor-boy and interpreter. There he got high in favour with his chief, married an Arab girl 13 years old, converted her within as many days with such success that she immediately afterwards suffered martyrdom for her new faith, took to amateur surgery, returned to England a wealthy man, and married a proud heiress. This is the whole of Perth Preston's romantic history; and all that ought (taking, as we do, the author's word that it is true) in justice to herself to have been elaborated into print. We should have had a tale quite strange enough for the most romantic, and not spoiled, probably, by absurdities and puerilities and bad taste, which at present forbid us to recommend the book to anybody.

She has chosen, as it is, to compel us to go on and criticize her production as a novel. Here the only difficulty is to avoid being too severe. First of all, what will strike everybody who reads it, is its remarkable compromises between religious sentimentality and timid nibblings at "spiciness." From page 1 to "The End" scriptural quotations crop up in almost every dialogue, and literally, with one or two exceptions only, in every mouth,—from the Calvinistic fanatic to the princess of caricatures who signs herself the Lady Barbara Westenra. In the case of the one, of course, we make no complaint. The dramatic unities demand that when he is asked about his experience of the biggest-possible-sized bunches of grapes, the old gardener should remark to a fellow-gardener that "the country and the climate were favourable to the grapes and other fruits by the brook Eschool in Canaan; for the men brought also specimens of figs and pomegranates, . . . a sacred fruit borne by the punicæ, and ordered to be worn as ornaments, weighted with golden bells, on the border of the priest's robe; also likened by Solomon to the temples of his beloved." It is precisely this objectionable style of conversation, and nothing more, that makes Caleb, as we have said, a strong character. But when a young lady, in momentary fear of being roasted alive for the larder of cannibals, and making no pretences to religion, makes observations to her maid like the following, the incongruity is a little too startling to be borne:—"Water!" cried Lady Bab. . . . "They must have basins for washing feet, . . . for Abraham washed the angels, didn't he? So they will wash ours." And in her endeavours to introduce unguents into English fashionable society, the argument of the same young lady is, that "there was scriptural authority for it,

otherwise how could daughters shine like the polished corners of the temple? and what did they think of the precious ointment that ran down from Aaron's beard, even to the hem of his garment? And was it not said of one favoured by Heaven that he was anointed with the oil of gladness beyond his fellows?" It would be impossible to give our readers the faintest notion of the ludicrous way in which no inconsiderable portion of the Old Testament is embodied in this farrago, without making a careful list of the number of pages out of the nine hundred in which similar citations occur. The classical similes, too, would run them very close. The most extraordinary element in all this, however, is, that it is blended so amicably with scenes the whole interest of which hinges on breaches of the Seventh Commandment.

The author of 'True to the Life' does not understand the rudiments of the art of writing a novel, and will have to learn very much, and change her style very much, before she succeeds in achieving one worth reading. We have assumed that it is a woman's handiwork which we have before us: if we are mistaken our advice to the writer is all the stronger,—give up the idea of a "call" to novel-writing.

The Mosaic-Worker's Daughter: a Novel. By J. M. Capes. 3 vols. (Bentley.)

'The Mosaic-Worker's Daughter' deals with an English family resident in Rome, and contains interesting pictures of Roman manners and society. The two English girls are very agreeable young ladies, but the Mosaic-Worker's daughter, Francesca, is the heroine, as she deserves to be. Roman politics are, of course, touched upon. There are spies and banditti, secret arrests, and a romantic mystery; also a Catholic priest, who is dreadfully in love with one of the English sisters, and suffers much in his mind in consequence. All, however, ends happily. There is an air of truthfulness and good feeling throughout the book, which makes it pleasant to read. If it is, as we suppose, the author's first work, we shall hope to meet him again.

Out of the Meshes: a Story. 3 vols. (Tinsley Brothers.)

'Out of the Meshes' is a tale of the period of the Indian Mutiny, a picture of the Anglo-Indian society of that time.

It is a clever, amusing book, and there is a thread of deep and dark interest running through the web of the light, bright sketches of barrack life, with the intrigues of the various personages, civilian and military, to obtain the good gifts in official patronage, and the lively representation of all the squabbles and jealousies incidental thereto; these jealousies are much complicated by most of the characters being in love with the same young lady, a Miss Sophy Brabazon. The work contains many details of the mutiny, which seem to be the records of personal experience. The conclusion of the story, in which the vulgar spite and malignity of Mrs. Liverseege cause the fatal encounter with the mutineers, involving the death of Captain Ashleigh, the real hero of the book, besides the loss of many other lives, is extremely well given, and it is worked up to a pitch of painful interest. With the fate of poor Captain Ashleigh the curtain drops, although there is a supplementary chapter to tell of the subsequent fortunes of different persons. As a tale, 'Out of the Meshes' is rambling and ill-constructed; the mystery that is kept up about Mr. Palmer Brown is very muddled in the ex-

planation; and the heroine is a very vain and foolish young woman. The interest of the work lies in the life-like features of Indian society, and not in the story itself, which is very badly told.

Strange Work: a Novel. By Thomas Archer. 3 vols. (Tinsley Brothers.)

'Strange Work' contains some very clever sketches of life, character, and the various aspects which religious sects sometimes assume in country parishes. As a novel, the materials are of the commonplace, sensational order, and are not to be praised. They only form the thread upon which the pictures of life and opinion are hung. A forsaken wife, a lost child, purloined documents, are the ingredients. A clergyman who is not only muscular, but a really religious, sensible fellow, is the good angel of everybody in the book. There is a villain of the Bill Sykes kind, without his bull-dog; and several mysterious personages, male and female. In the end the young clergyman marries the young lady from whom he had been separated; the missing documents (which concern her fortune) come to light; the lost child is found; and the husband and wife come together again; in short, the wrong is made right. The mere story is as weak and commonplace as a story can be; but there are vivid sketches of life and society in a country parish which give evidence that Mr. Archer can do much better things than the novel before us, and it will be a great pity if he does not. He has the power of sympathizing with human nature under much variety of character and circumstance; and this gift of sympathy is a main element in the power to write a book worth reading. Many authors can feel sympathy with some one character in their work, but show little faculty for understanding the point of view from which their other personages feel and act. An author, like a good parent, ought to love all his children, and show no preferences, but do justice to them all. Mr. Archer is strong in this virtue, and it gives a genial, pleasant flavour to his book. The description of the "representative parish" of Cobleigh is excellent; and the account of the dinner at the laying the foundation of the new town hall is not only full of fun and true to life, but it is also pervaded with strong and excellent sense. The sketch of the Zoor refuge is vigorous; but it is so painful that we would fain hope that it is not the type of these places of refuge for the rescue of those women who are the outcasts of society, but rather a satire on the charity which gives subscriptions and omits the loving-kindness, without which the bread of charity is very hard, and the mercy is turned into cruelty. There is a great fire and several other sensational incidents, which seem inserted on the principle of the plums in little Jack Horner's "Christmas Pie," that the young curate may pull them out.

The Life and Writings of the Rev. Father O'Leary. By the Rev. M. B. Buckley. (Duffy.)
Modern Ireland: its Vital Questions, Secret Societies, and Government. By an Ulsterman, (Longmans & Co.)

FATHER O'Leary is a name not so generally known now in England as it was once. To our own fathers, even of the most ultra-Protestant type, the friar who founded St. Patrick's Chapel, in Sutton Street, Soho, was a familiar friend, welcome wherever he went, and regretted, and of excellent report, in companies from which he was absent. He was an orthodox "Papist" of the most uncompromising sort as regarded his faith; he was also one of the wittiest

and jolliest of men. His heart was large enough to embrace the whole world; and it may be fairly said that if men of all creeds had imitated his earnestness, honesty and moderation, in Ireland, that country would have seen the Catholics emancipated at a much earlier period. O'Leary was thoroughly convinced that all liberty was to be had by the claimants proving themselves worthy of it, and by pertinaciously insisting on it, within legal limits. He was a real patriot; he had no sympathy for political murderers, but an unbounded contempt for the noisy Irish trading patriot, who lives upon grievances, and who often creates or fancies them in order that he may live by shaking them in the eyes of the mob, and profiting by the agitation. And yet O'Leary belonged to a far-back and very violent time. He was born in 1720, in the county of Cork, and was educated abroad. He resided long on the Continent, came over to Ireland to pursue a calling which could not even then be openly followed without peril, unless under special protection, and finally spent his last years in London, where he died at the beginning of the present century. He had great fame as a controversialist writer, and he was equally happy when dealing with Wesley or attacking Dr. Alexander Geddes, on whom he had the less mercy as Geddes had been, previously, a Roman Catholic priest. In his battles with these and other adversaries, the charity of O'Leary was as great as his learning was deep. He wrote with the conviction that he and his church were in the right, but he never presumed to say, for a moment, that his opponents would suffer perdition for being in the wrong. Mr. Buckley does not praise his hero without reserve; he seems to think that O'Leary's orthodoxy had, now and then, a too lenient side to it. The Father, moreover, was not fond of a dull life. He loved punch and good company, and was a member of the famous roystering order, "the Monks of the Screw." The biographer is here a little afraid for his hero's reputation, and yet looks with a sort of longing eye on the *noctes* of those joyous monks. He admits their "orgies," but he vouches for the attendant "delightful intercourse." But those were days when little evil was thought of such revelry. Friars and laymen sang over their punch such songs as 'The Night before Larry was stretched,' which was written by an Irish Protestant clergyman.

O'Leary was, probably, all the more independent because he was a "regular." At all events, he stuck to his opinions. He would no more admit the temporal power of the Pope to depose kings, on the ground, too, claimed by Bellarmine, that Jehoiada, the high priest, had ordered Queen Athaliah to be slain, than St. Bernard would believe in the Immaculate Conception on any ground. In this, as in every matter, O'Leary was always ready to turn his antagonist's weapons to that antagonist's destruction. "Solomon," he said, "deposed Abiathar, the high priest. Will Bellarmine grant me liberty to infer from this fact that kings can depose popes?" The friar was not to be made to bend his intellect beneath the impossible conclusions of the Italian. O'Leary might suffer for being too independent. "What!" he said, "must an Irish Catholic starve because an Italian wrote nonsense in bad Latin, two centuries ago?" Religious persecution he abhorred, by whomsoever practised. "The fagot," he remarked, "which without any permission from Christ, preached the Gospel by orders of Catholic and Protestant kings, is confined to the kitchen. Thus, what formerly roasted the man at the stake, now helps to feed him."

This good man, thoroughly Irish, but in no sense Italian,—with a feeling of contempt even for Irish prelates who were more Italian than

Irish, and with unmitigated scorn for any English Catholic who would thank God for being "Roman," and only secondarily thank him for being English,—is best remembered by his repartees.

Sir Jonah Barrington and Michael Kelly have contributed to circulate many of O'Leary's sayings; and versions of the latter used to come from the Pavilion, when O'Leary was the guest of the Prince Regent or of Mrs. Fitzherbert, at Brighton. To divide the known from the unknown is difficult; but the following, at least, should not be forgotten:—

"One day, after dinner, Curran said to him, 'Reverend father, I wish you were St. Peter.'—'And why, counsellor, would you wish that I were St. Peter?' asked O'Leary.—'Because, reverend father, in that case,' said Curran, 'you would have the keys of heaven, and you could let me in.'—'By my honour and conscience, counsellor,' replied the divine, 'it would be better for you if I had the keys of the other place, for then I could let you out.'"

The question, or the mystery attending the question, of O'Leary having been a pensioner of the Government, is here cleared up. Mr. Buckley says that O'Leary undoubtedly received 200*l.* a year from the British Government; but it was on condition that Pitt should emancipate the Roman Catholics and repeal the penal laws. But Pitt first promised the money on the stipulation that O'Leary should not stir up the Irish people by writing against the then projected Union. The friar remained silent, but emancipation did not then follow. O'Leary's pension was suspended for a time; and Mr. Buckley "surmises" that it was because the Father refused to write in support of the Union. The whole truth may not be known after all. Perhaps the most astounding of all histories would be that of Irish pensions, the names of the recipients, and a description of the services by which they were earned. There are highways and byways of history, and that to which we allude would take us through dirty ways; but it would startle the least emotional amongst us.

We need only add one word on 'Modern Ireland.' The "Ulsterman" is a word which must not deceive any reader who might expect a work by an Orangeman. The book might have been written from the diocese of Tuam, and it was certainly written in England. The theme is, that everything always has been wrong in Ireland, and always will be. It may, however, be said that if all parties in Ireland could only agitate for her in O'Leary's spirit (before, we must add, he became a pensioner) men would soon be of only one church, though of different denominations, and of one class of patriots, though with differences of opinion. The "Ulsterman" writes clearly, and, doubtless, honestly. He has grievances enough to assert; but for these, especially the church and the land, remedies are said to be now nearer than ever. His assertions are too sweeping. Protestant papers in Ireland are not, generally, advocates of any ascendancy. The leader of them all, the *Dublin Evening Mail*, is for equal rights for every Irishman; and it denounces the ascendancy of a political priesthood over Roman Catholics, liberal or otherwise. When the author speaks of the readiness of Irish corporations where the Roman Catholics are in a majority, to elect Protestant mayors from among the Protestant minority, he has, at least, forgotten the last election for mayor by the corporation of Dublin. Other oversights occur in this volume; but it is one which any ultra-champion of the "Let-things-be" school may read both for instruction and profit.

NEW POETRY.

NEARLY a score of small books of poetry, not to say books of small poetry, lie at hand, the winter growth of Parnassus; a pasture which, be it summer or winter, fails not, for it is observable that the race of bards, small and smaller, never ceases in the land. Other subjects go dry at certain times: science is sometimes blind, and music mute; painters must have time to paint, so that pictures are not for ever on view; travellers rest; and even novelists have their seasons. But the spring of poesy has no ebb; the bardlet, yet more than the bard, publishes always, and the limitation of things proper for certain times is not for him. The moribund year is no dark time for his fellowship; his race blooms like rigid mortuary flowers; otherwise, the singers are like those wild blossoms, which never can be trampled or frozen out of their habitats. Build a city on their self-sown beds; gather its most woeful lives, its proudest buildings, richest markets, and most horrible abominations on the humble parterre of nature's spreading, let these things be for a thousand years, and, for its wickedness, ravage the city with fire and furious men, or, for its uselessness, let it fade gently out of mind; and, when all is gone, up spring the wild flowers again in the resurrection of ages, and as if nothing had passed over them. Thus it was the other day, when Bridewell was pulled down, that had been a palace, an hospital, and a prison, and its site held houses time out of mind; at once from their immemorial graves arose the herbs and such flowers as the city air would let live. Thus when the hideous Fleet Prison, one of the most dreadful and woeful places the world has known, came down at last, and passed away with all its shame and horrible uselessness of pain, the indomitable little bits of herbage and scurfy sward, with queer, wizened, starving blossoms, like flowers that would grow before a witch's cave, sprouted again long before the last cart-load of bricks was moved. Such are Nature's ways with poetry and flowers. And because of these ways we never cease to hear the sounds of more or less melodious "lutes," "harps," "lyres," or whatever may be the bard's instrument in vogue.

One does not know why some flowers grow: why their tints are so poor; their forms so commonplace; their lives so weak. So with the bards. One sees not the slightest necessity for Miss Rose E. Thackeray's publication of *Social Sketches* (Newby).—Form, colour and pretences are alike humble in *Poems*, by Elizabeth Ann Twentyman (Routledge & Sons). The peculiarity of this author is in frequent, almost constant, sounding of one string of her "lute"; she is not without pathetic thoughts, which are generally doleful.—*Palingenesis*, by A. T. Teetgen (Williams & Norgate),—a song of praise and faith,—exultant, because it is faith in the highest; takes that form which was so happily popularized by the Laureate's 'In Memoriam,' and, unfortunately for itself, resembles the latter in that respect. Its fervour is, however, obviously genuine, and the author's powers of thinking and versifying are intense, and proper to himself. As to the latter faculty of his mind, its defect is in the too frequent use of unaccepted, not to write unsmooth, terms and words, which, coming in the flow of his otherwise harmonious verse, check the reader's thoughts and pleasure while his memory seeks their meanings, which, after all, are not always apter than those which the common terms supply. There is not a little pedantry in this; from it and other signs, we suppose the author to be a student, or rather

one who affects the scientific studies of a small, self-centred class, or clique;—knowing that cliques do half the work of the world, and supply most of the power of youth, we use the latter terms in no low sense. We have nothing here to say about Mr. Teetgen's religious sentiments; but consider his poem only as a work of art.—*Autumn Memories, and other Verses*, by the Vicar of St. Michael and All Angels, Coventry (Houlston & Wright), is a collection of hymns and verses in religious tones, which are happily commonplace.

Two true flowers of the fields appear in the books which come next from the pile before us. These are represented by *Lula: a Lay of the Druids, &c.*, by John Harris (Hamilton, Adams & Co.), and *Facts and Fancies from the Farm*, by James Dawson, jun. (Hotten).—Of the author of the former, we have ere this had pleasure in writing with praise as a simple, natural poet, such as every race but too rarely produces, and of a kind which differs to the core from that of the sentimental and whining bards who so frequently publish what should be hidden. Mr. Harris was a Cornish miner, who has written verses which, compared with those that spring from some ardent claimants on the public purse, are as the wine of flowers to the stagnant water of a froggy pool. We are sorry to read that former publications by the Cornishman have been "next to nothing" in profitability, and that his health is feeble. Without any regard to the circumstances of the author or his original position,—for we are sure so manly a man and cheery a thinker would rather have it so,—we testify fully to the freshness, vigour and beauty of most of his verses; to wit, this fragment from the poem, 'Caleb Cliff':—

The larks sing April welcomes. Here they soar
And carol in their gladness: there they float
In streams of song along the firmament;
Now bubbling like a fountain, tender now,
In quivering drops out-gushing from the clouds,
Filling the muses' ear with love.
The moors are full of music; everywhere
The blessed warblers kindle up delight,
Suddenly dropping with their voices full
Of holy sound of overflowing all the air.
As if heaven's gate half-open'd, and let forth
Bright jets of fervour. Here on banks they stand
Warbling and whistling, till mine eyes are full,
And praises leave my lips. Glory to God!

'My Little Wife and I,' 'Kate,' 'The Dressmaker's Daughter,' and many other of the minor poems here, have the freshness of natural poetry, and none of that griminess which so often offends in popular and pathetic verses with domestic subjects. The second of this pair of books was written, as the Preface tells us, by a labourer on a farm. Without this statement, we should not have suspected that rough work and the fine, rather over-refined, thoughts and meditative tone of these verses were compatible. The influence of Mr. Tennyson is discernible in this result, although there is not a shadow of plagiarism in Mr. Dawson's mind. One of his sweeter idyls is this:—

THE VILLAGE MAIDEN.

Flying thoughtfully her needles, see her sitting
In the slanting sunlight, on the village green,
As if weaving in the stocking she is knitting,
Here and there—a memory of what has been.
Fair she is, and neat and clean and very comely;
Seeking peace alone where peace is to be had;
Just the one to make a home supremely homely,
And a heart in search of gladness truly glad.
Is she dreaming really of the days departed,
Or of what are yet to come with fewer fears?
Does she image forth no lover, tender-hearted,
Drawing near and ever nearer through the years?
Life's deceitful in its aspect, meekest maiden;
And what seems so fair to-day may prove as foul
Gay at morning; and at even, sorrow-laden,
We may be, and often are, without control.
Yet, meek maiden, fill thy mouth with phantom kisses,
Sitting thoughtful in the drooping purple light,
And dream on thy pleasant dream of honied blisses,
Knitting far into the mellow autumn night.

We might quote nearly a score as complete pictures and sweet thoughts as these from 'Facts and Fancies from the Farm.'

Poems, by Catharine Barnard-Smith (Macmillan & Co.), are cultivated blooms, wealthy in feeling, meaning, finish and grace; not without passion, which is suppressed, but the keener for that; and are as rich garden-poppies to the heather of our Cornishman, and the daisy "all compact of health" of the "farm labourer." The author's most moving verses are fully tinted in local and general colour, and go to the spirit of the reader. These are, 'A Victory' and 'The Student's Wife.' On the other hand, Miss Smith sometimes raises the "agony" of poetic woe to a pitch which is, to say the least of it, dramatic, and, had she not been educated in good taste, might have reached the vulgarity of the theatre itself. That she is an artist was sufficient to stay her in her path with the tawdry goal. Hence she never fails to write like a lady.

Janet Hamilton, author of *Poems and Ballads* (Glasgow, Maclehose), will lack no trumpet so long as the Rev. George Gilfillan has one at hand, for his "introductory paper" is in itself a whole brass-band, flourishing praise and admiration for the shoemaker's daughter of Cowbridge, who really writes well enough to dispense with his uproarious lauding, although it is true that some of her verses are little more than commonplaces wrapt in the Scotch dialect, and by no means made into poetry by uncouthly spelling common terms. We fail to see the advantages, except the mere local pride of a district is evoked to increase the selling of a book such as this, in spelling thus "mony," "an'," "simmer," "wa's," "down," "frae," and scores of the like words, unless peculiar and local picturesqueness is produced by the practice, which cannot be the case in "Sheepieknowe." This poor thing is neither better nor worse for being put into uncommon spelling. "Janet Hamilton" is often more noisy than poetical, yet has pretty thoughts and, although rarely, composes well. One of the latter poems here is "The Skylark—Caged and Free," which is really lively, but not without backward eyes for other bards.

Of *Montague: a Drama; and other Poems*, by Robert Gemmell (Simpkin, Marshall & Co.), we cannot say much in the way of praise. 'Montague' is stilted and stagey; the other "poems" are not very poetical. Into 'Ornum, the Outcast' we could not penetrate (this is the right word) beyond the second page, because there occurs an account of the murder of the heroine's father, which that lady gives with the circumstantiality of a police witness after his "attention" is said to have been "called to the deceased." The heroine's friend calmly asks if that lady's "affianced husband" was innocent of the sanguinary deed; as calmly the heroic daughter reassures her matter-of-fact friend that

He would have died a thousand deaths
Rather than perpetrate a deed so foul!

We hoped so, but left Mr. Gemmell's ladies talking.—There is nothing sanguinary in Mr. Colburn Mayne's *Strawberry Hill; and other Poems* (Hotten). The heroes of his verse and poetic raptures are the Walpoles, Sir Robert and Horace; his Parnassus is Houghton; his Ida, Strawberry Hill. Apart from what—to extend the Laureate's happy phrase—may be called the tea-cupness of his muse, which is not unapt to the mood he cultivates, there much that is pleasant and even manly in these neat verses: see vigorous rebuke to Pope's abuse of Hervey the handsome—

That handsome Hervey, whom in time
He will defame in vilest verse,

In that detested, loathsome rhyme,
Whose memory is the author's curse.

There is little that is valuable in the "other poems" of this volume, yet they are all smartly written, and by no means void of fancy or thinking.

Passion and energy are to be found in Mr. W. E. Hinton's *Aurora Melior*; and other Poems (Middlesborough, Burnett & Hood). Although they are not very remarkable for fine quality in the art poetic, yet we have read less genuine and telling verses, with similarly lofty aims, than those which give name to this little volume. For the minor poems we have been able to read in this collection we care not. Mild are the *Miscellaneous Poems* of the Rev. Henry Francis Lyte (Rivingtons).

La Croisade contre les Albigeux: Épopée Nationale. Traduite par Mary Lafon. (Paris, Librairie Internationale).

M. Lafon has rendered good service to historical literature by the publication of this ancient Provençal poem, the existence of which was first made known by Raynouard and Fauriel, and of which only one MS. copy is to be found. It contains the history of the most interesting portion of the Albigensian Crusade. It begins immediately after the death of Pierre de Castelnau, and ends with the death of Montfort and the recovery of Toulouse by Count Raymond.

We gather from its pages that the heroic resistance of the Provençal people to their Northern invaders and Papal missionaries was far more in the nature of a national and patriotic struggle, and had far less of a religious character about it, than historians have usually supposed. The tone of the poem, especially in the latter, the most characteristic portion, is simply patriotic; it proves that the Provençal population were fully conscious that they were the refined and civilized race of the time, and that they regarded the so-called Crusaders merely as an army of Northern bandits, who made religion and the denunciation of bigoted and half-civilized priests mere pretexts for ravaging and making spoil of the fertile plains and rich cities of Provence. It was, indeed, mainly a conflict of race, mainly a conflict of the most civilized people of the time with semi-barbarians, with the rude, overbearing feudal chieftains of the north, who regarded the refined people of Southern France with something of the spite and envy peculiar to bores in the presence of superior refinement. The leading motive, the first cause, of the Crusade was, of course, the ambition of Rome to trample and burn out the seeds of heresy, and to suppress that tendency to spiritual independence which could not fail to arise among a society who knew themselves to be the most intellectual people of the time. That they had already gone far in relieving themselves from priestly domination and the superstitious awe of the Romish clergy must be accepted as true, if we believe the *Mallem esse capellanum* to have been, as our chronicler states, a common expression among the Provençal people; but there is no proof that the great mass of the Provençals had separated from the communion of Rome. That there were heretics in the cities of Languedoc of various sects, some holding the tenets of the *Vaudois*, and some holding those of the sect called *Cathari*, cannot be doubted; but the author of the latter portion of this poem takes various occasions to prove to his hearers that he and the great mass of the Provence people were good Catholics; in fact, he gives the very *Credo* of his fellow combatants.

The superiority assumed by the Provençal

poet over the whole Roman hierarchy is evident enough, "May God give it good sense, heart, justice, and repentance"; but, nevertheless, he professes, at the same time, obedience to the Church, "à qui chacun doit obéir." Not less striking is the confidence expressed that Provence is the land of "tout prix et tout honneur," or "tot pretz e tot paratge," to use the Provençal expression, which is far stronger than the French version, *paratge* being an assemblage of all the knightly virtues.

There is one remarkable passage in the poem, describing the famous Council of 1215, in the Lateran, in which Innocent the Third discussed the affairs of Provence before an assembly of 1,200 prelates, of all ranks, convoked from every part of Christendom, and to which Raymond Count of Toulouse and his young son, then aged fifteen, the Count of Foix, and other Provençal chieftains, being dispossessed of their dominions, came as suppliants. The purpose of the poet is clear; for Innocent the Third finds no heresy in the Provençal chieftains, looks on the young heir of the Count of Toulouse with tears in his eyes, makes him sit by his side, is for reinstating all the Provençal chiefs in their fiefs and dispossessing Montfort; but he is overborne by the bigotry of the immense mass of cardinals, bishops and archbishops before him, and forced to dismiss the Provençal nobles without granting their petitions for restitution. Overcome by pity, however, he makes a fresh effort, and gives back to the Count a portion of his dominions, and utters a prayer that God will do him justice for the rest. The object of the poet evidently is to present the dispossessed Count, his son, and the other chiefs to his hearers as good Catholics, and to make Montfort and his "bandits croisés" appear as mere spoilers and robbers.

Throughout all the latter part of the poem the strong belief of the poet in the righteousness of his cause and of its triumph is apparent. The victory of Raymond and Toulouse is the last event described, and is told in a triumphant tone. The enemies are, however, gathering again around fated Toulouse; but the poet is sustained by a burning patriotic hope in the face of the floods of ferocious fanaticism which threaten again his beloved city. After describing the host of France, which the Dauphin now for the first time led, to the South, he says—

Voilà le fils du roi, devant qui va prêchant
Le Cardinal, qu'il faut que le glaive tranchant
Descende avec la mort sur Toulouse, en fauchant
Sans laisser dans ses murs un seul être vivant.
Ni femme, ni vieillard, ni même l'innocent
Que trouvent le glaive au berceau vagissant;
Tous, tous doivent périr sur le bûcher ardent.
Mais la Vierge au cœur bon, qui doucement reprend,
Détourner de nous les fûts de ce torrent;
Saint-Serein nous soutient dans ses bras triomphants,
Et Dieu, notre bon droit, le Comte et ses enfants,
Sauveront bien Toulouse.

Not only are patriotism and hatred of priestly fanaticism and intolerance distinguishing qualities of the poem, but the spirit of loyalty and affection towards the Counts of Toulouse is no less remarkable. The manners of the time and the portraits of many of the chiefs of both sides are most characteristically given. The passage describing the Dauphin in council at the siege of Marmande has great merit. The question to be decided is, whether the Comte de Foix, who was taken prisoner, shall be put to death. The weak-minded Dauphin, afterwards Louis the Eighth, while the prelates are vehemently counselling death, sits still, and says nothing. M. Fauriel's prose version, being the more literal, gives the passage best:—"Le fils du roi s'appuie sur un coussin de soie, plant et repliant son gant droit, tout coussu d'or; autour de lui on parle et on s'écoute; il est comme muet."

Another point worthy of note in the poem

is the evidently popular character of the municipal governments of the Provençals, which retained much of the old Roman organization, and were still governed by *capitouls* or consuls. For the Crusade was an onslaught on political as well as religious freedom. Not only were the representatives of Rome frightened at that progress which civilization and letters had made in Provence, but the rough feudal chiefs of the north were equally apprehensive of the growth of a middle class, not only rich and enlightened, but dwelling in fortified cities, with towers and walls defying assault, mixing on equal terms with a liberal aristocracy, and enjoying the freedom of municipal institutions. Thus we find that castles and their inhabitants were treated with comparative leniency; the great fury of the Crusade was directed against the towns, and in these were committed the greatest deeds of cruelty and the most ferocious massacres.

There is one strange point about the poem upon which M. Lafon throws a new light. It is only the last two-thirds of the poem which is characterized by the burning spirit of patriotism, proper in the mouth of a Provençal; the first part of the poem was composed by a man evidently in the camp of the Crusaders; at about a third of its length the poem changes completely in tone and feeling. M. Fauriel was of opinion that this denoted a change of opinion in the author of the poem: that he had begun by siding with the North, but that the cruelties and iniquities committed in the name of religion converted him, and he went over to the South. M. Lafon, on the contrary, has come to the conclusion that the poem is by two, if not three, separate hands. No sufficient reason can be shown, we imagine, for supposing three different writers to have composed the work, but M. Lafon, being apparently a Provençal himself, shows that the language of the first portion of the poem is different from that of the following sections. There is a large number of words of the *Langue d'oïl* and Northern-French terminations which do not occur in the second and third parts, and this would seem to be sufficient evidence of different authors having sent the work down to us in its present form. This supposition occurred to M. Fauriel, but he rejected it as improbable; and the case, even according to either hypothesis, is one of extreme singularity. One can hardly imagine how a Provençal could undertake to continue the work of a Montfort Crusader.

OUR LIBRARY TABLE.

Whig and Tory Administrations during the Last Thirteen Years. By Homersham Cox, M.A., Barrister-at-Law. (Longmans & Co.)

THE author of 'The History of the Reform Bills of 1866 and 1867'—a work that, unlike most attempts at contemporary political history, will probably survive the animosities of the contention recorded in its pages—gives us, on the present occasion, a liberal politician's view of the conduct of our Administrations since Lord Palmerston's accession to the chief ministerial office in 1855. There is no need to observe that Mr. Cox's statements are not likely to win the gratitude or compel the assent of Mr. Disraeli's supporters; but if he is not altogether innocent of party bias and prejudice, even his dissentients will allow that his severe criticisms of Conservative policy abound with indications of honesty as well as of zeal. If he is anywhere chargeable with more than a warm partisan's unavoidable unfairness to the party that is now in opposition, evidence in support of the charge must be found in the passages which taunt the Conservatives with their neglect to inaugurate and their readiness to oppose prudent measures of constitutional amendment. In this arraignment of the Conservative party for doing their appointed

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duty, and leaving undone what it is not their business to effect, Mr. Homersham Cox forgets that to resist change is the special function of Conservatism, and that the party of resistance is never more likely to work humiliation for itself, and throw the whole system of representative government into confusion, than when it relinquishes its natural field of duty and usurps the functions of its antagonists.

On Seats and Saddles, Bits and Bitting, and the Prevention and Cure of Restiveness in Horses.

By Francis Dwyer, Major of Hussars in the Imperial Austrian Service. (Blackwood & Sons.) Major Dwyer has dedicated to Francis Paul Charles Louis Alexander, Prince of Teck, and Major of Hussars in the Imperial Austrian Service, this well-written and carefully-illustrated volume on a group of subjects, of equal importance to the horse and his master. The Major is no theoretical dogmatist, but a scientific writer practically acquainted with the nature, capacities and requirements of the creature which the common consent of our species, countenanced by a familiar copy-book slip, proclaims "a noble animal." "The aim," says the author in his prefatory chapter, "of this little treatise is therefore, by appealing to the intelligence, common sense, and good feeling of all riding men, to enable each to discover for himself what best suits his own peculiar case, and will put him in a position to make the best and the most of every horse he may have to ride, in the safest manner, so far at least as the matters herein treated are concerned. The intention is to refrain from all dogmatism and authoritative assertions, and merely present general principles, derived from mechanical laws that admit of no controversy, showing their inevitable bearing on the most important points, and leaving the reader as much as possible to form his own judgment independently, and arrive at a practical application for himself. The work is, therefore, not intended to represent a treatise on equitation, or the art of riding, but merely to be a plain and easily intelligible exposition of the mechanical problems connected with the case of a quadruped serving as a bearer to a biped." Major Dwyer's directions for the management of restive horses should be perused by all persons entrusted with the control of stables.

Smoke; or, Life at Baden. By J. Tourguenev. 2 vols. (Bentley.)

This novel was reviewed in our columns when it was first published at Moscow (*Athen.* No. 2119), and we need only add on the present occasion that the translation seems to us execrable. There is a total want of style throughout, and many of the phrases are unintelligible. In the first scene the croupiers are made to stake money at the tables in Baden. We soon afterwards hear of a man studying agronomy and technology. A young man is compared to "a Khan in Bucharia or Heligabale." A term of reproach used is "Pekin jacket." We have picked out these phrases quite at random, and we do not know what proportion they may bear to the other faults of the translation. The whole work reads as if the translator had made shots at the Russian with the aid of a French version, and not knowing either of those two languages well, had endeavoured to redress the balance by similar imperfections in English.

Essays in Defence of Women. (Tinsley Brothers.) At length women may breathe freely and enjoy a delicious sense of security, for they have found a defender in a scribe who, misled perhaps by the notoriety of certain very amusing and slightly scandalous newspaper articles on feminine frailties, has done his best for the preservation of their fame, and the humiliation of their detractors. The champion, unfortunately, is so much less strong than chivalric that we are inclined to think the ladies will say, "Thank you, sir, for your benevolent intentions and favourable opinion: but as for your advocacy, we can get on very well without it." Amongst all the Women of the Time, whose literary achievements are evidence that the feminine intellect does not need certificates from nameless essayists, is there not one generous enough to repay the service rendered to her sex in this volume, by stepping forward in defence of men?

We have on our table *The Christmas Numbers*

of 'All the Year Round,' conducted by Charles Dickens (Office of 'All the Year Round').—*The Leisure Hour*, Volume for 1868 (Office of 'The Leisure Hour').—*The Sunday at Home: a Family Magazine for Sabbath Reading, 1868* (Religious Tract Society).—*Daily Meditations*, by His Eminence the late Cardinal Wiseman (Dublin, Duffy).—*The Road to Rome via Oxford; or, Ritualism identical with Romanism*, by the Rev. J. A. Wylie, LL.D. (Partridge).—*Preparation for Death*, translated from the Italian of Alfonso, Bishop of S. Agatha, edited by the Rev. Orby Shipley, M.A. (Rivingtons).—*The Great Cloud of Witnesses; or, Faith and its Victories—Abel to Moses*, by William Landels, D.D. (Religious Tract Society). New editions of *Words of Comfort for Parents bereaved of Little Children*, edited by William Logan (Nisbet).—*The Power of the Soul over the Body*, by George Moore, M.D. (Longmans).—*Short Forms of Family Prayer*, collected from various Sources, together with Prayers for Special and Occasional Use, by a Layman (Parker).—*The Fiery Circle*, by the Rev. James Stuart Vaughan, A.M. (Glasgow, Scottish Temperance League).—*Karl-of-the-Locket and his Three Wishes*, by David Murray Smith (Houlston & Wright).—*The Percy Anecdotes*, Vol. I., Humanity, Beneficence (Berger).—*The Works of Laurence Sterne, containing the Life and Opinions of Tristram Shandy, Gent.; a Sentimental Journey through France and Italy; Sermons, Letters, &c., with a Life of the Author*, written by Himself (Routledge). Also the following pamphlets: *Unity and Wisdom in God: Two Sermons preached at the Opening Services at King's College, London, on October 8 and 9, 1868*, by Alfred Barry, D.D. (Bell & Daldy).—*Sunday Schools, Law to Revive and Utilize them: a Paper*, by the Rev. J. Travis Lockwood; with an Introduction by the Right Rev. the Lord Bishop of Oxford (Rivingtons).—*Prospects of the Church of England: a Sermon preached in the Parish Church of Doncaster on Sunday Evening, August 30, 1868, on the Occasion of the First Offertory in lieu of a Church-Rate*, by C. J. Vaughan, D.D. (Bell & Daldy).—*The Relations of John Wesley and of Wesleyan Methodism to the Church of England investigated and determined*, by James H. Rigg, D.D. (Longmans).

OUR CHILDREN'S BOOK-STALL.

You are quite right, Madam, I am altogether with you, speaking as a tradesman and a father of a family. Of all toys for children books are the best; for whilst they give the little dears no end of innocent amusement, they imbue them with a taste for learning, sharpen their wits, and train them for the business of life even in their play-hours. There is much, of course, that may be said for other kinds of Christmas presents; but whilst there are drawbacks to the advantages of all other gifts, no one can point to the evil thing that comes from indulgence in my wares. Give your little girl a doll, Madam, and a week hence she'll be crying because its arm is fractured or its nose has been broken. Give her a box of sweetmeats on Friday, and you must follow it up with either a dose of medicine, or a dose of whipping on Monday, to cure her bilious fractiousness. But there's no sick head-ache that comes from reading such pretty stories as I deal in; nor heart-ache either, save just that pleasant sorrow over the mournful bits of romance, which the darlings get over with a few tears which it is a happiness to shed. And never during all the years that I have been in business have I had my stall better furnished, and looking more as a children's book-stall ought to look, than now on this eve of a new Parliament which is going to do all sorts of big things for the youthful mind. If you want a really good book for youngsters of both sexes and all ages, buy Mr. Francis Turner Palgrave's *Five Days' Entertainments at Wentworth Grange* (Macmillan & Co.),—as handsome a volume of tales as you'll find in all the market this Christmas. It contains humorous tales, classical tales, moral tales, strung together like the stories of the 'Decameron'; and the pictures are up to the mark. Or if you want a cheaper, but just as sound an article, take Mr. Edwin Hodder's *Lost in Paris*, and other Tales

(Hodder & Stoughton). Mr. Hodder is a clever and rising writer; I've a hundred copies of his new book in stock, and ten days hence I shall have sold them all. What can be better than the first story? A young gentleman, who has not been taught French, as all English boys ought to be taught now-a-days, goes to France, and gets lost in Paris in the most natural manner, and is well-nigh coming to a bad end through not knowing a few words of the foreign lingo, when by the brightest and strangest of good luck he runs against his uncle in the Place de la Concorde. Having got the better of his joy at finding his own people, Master Raymond says, "To-morrow I'll begin to learn French, and I won't leave off till I can talk like a native." That's something like a story,—sound in moral, free in action, and not too big for its purpose. The "other tales" are just as good as the first, so I can honestly recommend the volume.

Books with pictures? Bless you, Madam, I have not a single book in my shop that has not a picture in it. You see how my stock blazes and glitters with crimson and gold; but if you want to form a notion of what has been done for it in the way of artistic embellishment, you must open the gaudy covers, and see how the pages are all alive with illustrations. Now-a-days a child's book without illustrations would be as useless as a lawyer without a tongue, or a beadle without a livery. "All such similitudes and images," said John Wycliffe, in the 'Poor Caitiff,' "should be as kalendars to ignorant folk; and as clerks say in their books what they should do, so ignorant folks, when they lack teaching, should learn by images whom they should worship and follow in living." That's what Wycliffe said about the images and pictures in the churches of his day; and I say much the same about the pictures in books for children of our time; not that our little boys and girls can be rightly called "ignorant folk" or said to "lack teaching"; but they stand in need of all such devices as help to make the labour of learning a labour of love. You needn't be surprised at my quoting an old divine; for I am a bookseller of the scholarly sort, and may be said to come of a clerical family, since my wife's grandfather was a curate down in Lincolnshire. But still there are picture-books and there are picture-books, as the French would say; and here you have three rarely-illustrated works:—Mr. J. E. Rogers's *Ridicula Rediviva* (Macmillan & Co.),—*Under the Lime Trees; or, Grandmamma's Stories at Hurst Farm* (Seeley, Jackson & Halliday), by the Author of 'Aunt Annie's Stories,'—and *Little Rosy's Voyage round the World, undertaken in Company with her Cousins Paul and Ioto*. Adapted from the French of P. J. Stahl, with Illustrations, by Lorenz Frölich (Seeley, Jackson & Halliday). Mr. Rogers's work is sure to be popular, with its grotesquely-drawn and highly-coloured illustrations of twelve pieces of old nursery jingle. Here's Miss Muffet running away from her tuffet; there you behold the wise men of Gotham out at sea in their bowl; next comes the huntsman of Reigate, who may wish with all his heart to leap over a "high-gate," but he shan't put his horse over "my gate"; now for the little man who shot the little duck with bullets of "lead, lead, lead"; turn the leaf, and you'll see and hear little Tom Tucker singing for his supper; just look at Old Boniface drinking his Burton, and lying a-bed without a "shirt on"; Jack Sprat yonder looks very lean, whilst in the most lack-a-daisical manner he helps his buxom wife to lick the platters clean; up there on that shelf sits little Jack Jelf, in disgrace suitable to an urchin who won't spell "pie," though his aunt says "fie"; now we are standing in the garden of Mistress Mary, quite contrary; certainly Miss Lilly is very silly to wear such a long skirt; here is the unreasonable grenadier who wants a pot of beer without paying for it; and, for a finish, we are introduced into the bosom of the Horner family, and permitted to see little Jack enjoying a Christmas pie, and a lively consciousness of his own merits. The tales in 'Under the Lime-Trees' are charming; and better still are the finely-wrought portraits, in colour, of the principal characters of the stories. The excellence of these embellishments is unusual, and they are so distinctive and altogether unlike any pictures hitherto

put in children's books, that I don't hesitate to call them emphatically the newest things out this season. But if you want the most complete and extraordinary book of "calendars for ignorant folk" in the nursery that I have ever put eyes upon, you should buy 'Little Rosy's Voyage round the World,' the whole story of which wonderful voyage of adventure is told so minutely and clearly and vividly by Mr. Lorenz Fröhlich's pictures, that really it was a sheer waste of good letter-press to illustrate such illustrations with the written narrative. Any four-year-old can learn all about the doings of Miss Rosy and her companions by looking at these latest drawings by an artist whose 'Lily's Day,' published some four or five years since, had a rare run in the trade.

Books for boys? Certainly, sir,—and thank you! This way, if you please—where you can take your pick, and have light enough to judge of the illustrations with which Mr. Edmund Routledge has given additional colour and life to the sketches and puzzles of *Routledge's Every Boy's Annual: an Entertaining Miscellany of Original Literature* (Routledge & Sons).—Mr. Edmund Routledge knows boys and understands his business: he contrives to get the best of writers for the young to help him in his periodical, which, what with good scribes, clever draughtsmen, and an efficient editor, has for several years been an important and creditable fact in juvenile literature. The Old Boy's recollections of Marlborough are hearty and full of character, and the author is right in what he says about fagging; but I am disposed to think that Lieut. Low goes a little too far in his apology for "cobbing" in the navy. Have I a volume of the same kind for younger boys? How can you ask me, when every one by this time has heard of *Old Merry's Annual* (Hodder & Stoughton), edited by Old Merry, merry and wise? Years since, when the old gentleman first started in business, I predicted that his Christmas book would be a hit; and sure enough a hit it has been, is, and deserves to be—with good stories, sound counsel, and pleasant pictures. Here's his portrait, taken just after a good dinner, which inspires him to say, "I regard it as a delusion to think more highly of one's dinner than we ought to think, but I respect it as an English institution; and the effect it produces on me generally is that which was produced on the day of which I want to speak particularly. *I felt happy.*" The principal feature of the volume is Mr. Sidney Daryl's thoughtful and pathetic tale, 'With the Tide; or, Life's Voyage,' which Messrs. Stoughton & Hodder have republished in a separate volume. That will do! Will it, sir? I thought it would.

And now for some illustrated miscellanies of a cheaper kind, such as my clerical customers and benevolent gentlemen, who have a care for the children of humble degree, buy for their cottagers' libraries, or for gift-books and prizes to Sunday-school pupils. In that way I've nothing better than *Chatterbox*, edited by J. Erskine Clarke, M.A. (Macintosh), which contains pictures and pieces of poetry and short stories enough to keep a household of little boys and girls in a state of intellectual briskness and Christian docility from this year's end to next year's, when, you may be sure, Mr. Erskine Clarke will have done his best to give the world another volume, just as full of wholesome entertainment. To the same publisher and editor the public is indebted for *The Children's Prize*—a less ambitious and still cheaper publication, but containing an abundance of good pen-work and pencil-work. There's a rare picture for you of Sulky Sarah, the spectacle of whose clouded brow and gloomy looks will do more to disperse the ill-temper of naughty children than any amount of disgrace-corner and dark-closet discipline. And there's the picture of a 'Little Philosopher,' who maintains that, of all things, a hole is the worst to keep in one's pocket. Why, twenty years since, the writer of the lines put into the little philosopher's mouth would have become a social celebrity on the strength of their merits. If you're a teetotaler, instead of taking fifty copies of 'The Children's Prize,' you'll order me to put up a hundred of *The Adviser: a Book for Young People* (Scottish Temperance League)—a publication that

may also be had from Mr. Tweedie or Messrs. Houlston & Wright. I am not a teetotaler myself, but I know many poor fellows who would be all the better for taking the pledge.

LIST OF NEW BOOKS.

- Acrostics in Prose and Verse, 4th series, illust. 12mo. 3/6 cl.
 Alcott's Little Women, 12mo. 3/6 cl.
 Art-Journal, Vol. 1868, 4to. 3/6 cl.
 Anton's Early Witness to Gospel Truth, cr. 8vo. 5/6 cl.
 Atterbury's Ab O'z's Kate and the King, by Williams, 2v. 8vo. 2/6
 Baker's Cast Up by the Sea, cr. 8vo. 7/6 cl.
 Band of Hope Review, Vol. 1868, folio. 1/6 swd.
 Bash's Now or Never, Trials, &c. of Fred. Lonsdale, 12mo. 3/6 cl.
 Bell's Plain Sermons Preached to Country Congregations, 2v. 12/6
 Ben Wentworth's Revenge, by M. F., 12mo. 1/6 cl.
 Blackburn's Travelling in Spain, cr. 8vo. 6/6 cl.
 Blunt's Plain Sermons Preached to Country Congregations, 2v. 12/6
 Bradon for Governors, by One of Them, 12mo. 4/6 cl.
 Braddon's Ralph the Ballif, and other Tales, cr. 8vo. 6/6 cl.
 Brerley's Ab O'z's Kate and the King, by Williams, 2v. 8vo. 2/6
 British Workman, Vol. 1868, folio. 1/6 swd.
 Burnett's France and the French, cr. 8vo. 1/6 swd.
 Burritt's Thoughts and Notes at Home and Abroad, 12mo. 6/6 cl.
 Burton's History and Life, or the Birthdays, 12mo. 1/6 cl.
 Cavour's Thoughts on Ireland, trans. by Hodgson, cr. 8vo. 3/6 cl.
 Child's Companion, Vol. 1868, 12mo. 1/6 cl.
 Child's Own Magazine, Vol. 1868, 12mo. 1/6 cl.
 Children's Friend, Vol. 1868, small 4to. 1/6 bds.
 Christian Cabinet, cr. 8vo. 5/6 cl.
 Christian Treasury, 1868, royal 8vo. 6/6 cl.
 Churton and Jones's Illustrations of the New Testament, 2 vols. 8vo. 21/6 bds.
 Coghlan's Critique, &c. of English Grammar, cr. 8vo. 1/6 cl.
 Cooley's Instructions, &c. in Use of Perfumes and Cosmetics, cr. 8vo. 3/6 cl.
 Cooley's Toilet in a Nutshell, 12mo. 1/6 cl.
 Collins's Life, by Coley, cr. 8vo. 5/6 cl.
 Cottager and Artisan, Vol. 1868, folio. 1/6 swd.
 Davanport's Grandmother's Tale for Children, 12mo. 3/6 cl.
 Delitzsch on the Hebrews, trans. by K. K. 12mo. 10/6 cl.
 Diana's Crescent, by author of 'Mary Powell,' 2 vols. 12mo. 10/6 cl.
 Ditcher's Life Lost or Saved, 12mo. 2/6 cl.
 Doctor Beauvoir's Mystery, by M. F., 12mo. 1/6 cl.
 Duff's Sketches of the Life of Lord Haddo, square, 1/6 cl.
 Delekan's Animal Life all the World Over, illust. 4to. 5/6 bds.
 Edmonstone's Letters to the Young, 12mo. 1/6 cl.
 Edwards's Archie Lovell, a Novel, 12mo. 2/6 bds.
 English Reprints, No. 12.—Earle's Micro-Cosmography, 12mo. 1/6
 Every-Day Painted Picture and Scrap Book, 4to. 3/6 bds.
 Evans's History of the Bible, 12mo. 1/6 cl.
 Fairy Tales, by Skimbly Skimbly, cr. 8vo. 3/6 cl.
 Fifty Famous Women, their Virtues and Failings, 12mo. 3/6 cl.
 Froude's Chateaux and Castles, by M. F., 12mo. 1/6 cl.
 Floral World and Garden Guide, 1868, 8vo. 7/6 cl.
 Friendly Visitor, Vol. 1868, royal 8vo. 1/6 bds.
 Gatty's Rambles with a Telescope, 2 vols. 12mo. 7/6 cl.
 Gatty's Proverbs, Illustrated, 12mo. 1/6 cl.
 German Popular Stories, illust. by Cruikshank, cr. 8vo. 6/6 cl.
 Gladstone's Chapter of Autobiography, 2v. 8vo. 1/6 cl.
 Gospel Missionary Magazine, Vol. 1868, 12mo. 1/6 cl.
 Hacklander's Behind the Counter, tr. by Howitt, 12mo. 3/6 cl.
 Hamilton's Poems and Ballads, 12mo. 5/6 cl.
 Harwick's Science and Art, 12mo. 1/6 cl.
 Hawker's Cornish Ballads, and other Poems, 6/6 cl.
 Hawthorne's Note Books, Passages from, with Intr. by Conway, 1/6
 Hog's Garden's Year Book and Directory, cr. 8vo. 1/6 swd.
 Illustrated History of Ireland, by M. F., 4 vols. 12mo. 18/6 cl.
 Infant's Magazine, Vol. 1868, 4to. 1/6 bds.
 Irenæus and Hippolytus, Writings of, Vol. 3, 8vo. 10/6 cl.
 Irving's Tales of the Bible, 12mo. 1/6 cl.
 Jackson's Curiosities of the Pulpit, 12mo. 6/6 cl.
 Johnston's Middle Class Atlas, cr. 8vo. 2/6 cl.
 Journal of Physiology, Vol. 3, 4to. 10/6 cl.
 Joyce's Mechanics and Student's Guide, 8vo. 3/6 cl.
 Keble's Sermons, Occasional and Parochial, 8vo. 12/6 cl.
 Kelman's Sabbath of Scripture, cr. 8vo. 3/6 cl.
 Kingston's Washday, 12mo. 1/6 cl.
 Knight's School History of England, Questions on, cr. 8vo. 2/6 cl.
 Landel's Great Cloud of Witnesses, Abel to Moses, cr. 8vo. 4/6 cl.
 Leaves from Journals of G. F. F. by the Highlands, illust. 4to. 4/6
 Leisure Hour, Vol. 1868, royal 8vo. 7/6 cl.
 Lessing's Minna Von Barnhelm, by Oppen, 12mo. 3/6 cl.
 Lindsay's Lord Conservator, 8vo. 1/6 swd.
 Little Lion's Sayings, 12mo. 1/6 cl.
 Loftus's New Mixing and Reducing Book, 12mo. 3/6 cl.
 Macdonald's England's Antiquities, cr. 8vo. 4/6 cl.
 Medical-Chirurgical Transactions, Vol. 33, 8vo. 14/6 cl.
 Melville's White Rose, cr. 8vo. 5/6 cl.
 Missing Link Magazine, Vol. 4, 8vo. 4/6 cl.
 Month (The), a Monthly Magazine, 8vo. 1/6 cl.
 Newman's Illust. Nat. Hist. of British Moths, Div. 1, royal 8vo. 5/6
 Norwegian Stories, trans. by White, 12mo. 3/6 cl.
 Object Lessons and Child's Own Alphabet, 4to. 1/6 bds.
 Ogilvie's Game, Victoria Rose, &c., 1/6 in packet.
 Old Friends and New Faces, 4to. 5/6 cl.
 Old Jonathan, Vol. 1868, folio. 1/6 swd.
 Once a Year, Christmas No. of Once a Week, royal 8vo. 1/6 swd.
 Origin's Writings, Vol. 1, 8vo. 10/6 cl.
 Our Own Fireside Annual, edit. by Bullock, royal 8vo. 7/6 cl.
 Parish Magazine, Vol. 1868, 8vo. 2/6 cl.
 Paul's Mary Edit. or Self-Control, 12mo. 1/6 cl.
 Paul's Pride and Principle, 12mo. 1/6 cl.
 Porter's Description of Richard's Steam-Engine Indicator, 8vo. 5/6
 Practitioner, Vol. 1, edit. by Austin and Lawson, 8vo. 10/6 cl.
 Proctor & Maclean's Introduction to Common Prayer, 12mo. 2/6 cl.
 Proctor's The Awdries and their Friends, cr. 8vo. 4/6 cl.
 Power's Fearful Ones, an Allegory, square, 1/6 cl.
 Queen of the Mice, square, 1/6 cl.
 Kiege's Crochet Book, 18th series, square, 1/6 swd.
 Kiege's Pundits, or Thoughts Wise & Other-Wise, cr. 8vo. 6/6 cl.
 Kervaux's Magazine, Vol. 1868, 12mo. 1/6 cl.
 Shipton's Wayside Service, or the Day of Small Things, 2 bds.
 Simonin's Underground Life, tr. by Eristow, illust. imp. 8vo. 42/6
 Smith's Treatise on Composition, 12mo. 1/6 cl.
 Smith's Action at Law, ed. by Prentice, 12mo. 12/6 cl.
 Smith's At the Feet of Jesus, 8vo. 3/6 cl.
 Sunday at Home, Vol. 1868, royal 8vo. 7/6 cl.
 Sword and Trowel, ed. by Spurgeon, Vol. 4, 8vo. 5/6 cl.
 Tales and Adventures for the Young, sq. 1/6 cl.
 De Deum Laudamus, illuminated by Fleet, royal 8vo. 84/6 cl.
 Thackeray's School Register for Ten Years, folio. 4/6 cl.
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 Tract Magazine, Vol. 1868, 12mo. 1/6 cl.
 Transactions of the Linnean Society, 1868-67, 8vo. 3/6 cl.
 Trictrac, a Story of a Wait and Stray, by Ouida, 3 vols. 31/6 cl.
 Twining's Illustrations of the Natural Orders of Plants, 2 vols. 10/6
 Stern's Captive Missionary, and Life of King Theodore, 8vo. 21/6 cl.
 Sunday Teacher's Treasury, Vol. 1868, 8vo. 4/6 cl.
 Union Review, Vol. 1868, 8vo. 13/6 cl.
 Valentine's Sea Fights and Land Battles, 12mo. 5/6 cl.
 Vaughan's Plain Words on the Ten Commandments, 12mo. 2/6 cl.
 Von Harless's System of Christian Ethics, tr. by Morrison, 10/6 cl.
 Wesley's Words of Anthem used in Cathedrals, &c. 8vo. 3/6 cl.
 Which Wins, by M. F., 12mo. 1/6 cl.
 White Foreigners from Over the Water, 12mo. 2/6 cl.
 Wiseman's Daily Meditations, cr. 8vo. 7/6 cl.
 Witnessing for Jesus in the Homes of the Poor, 6/6 cl.

DR. TYNDALL'S NEW RESEARCHES.

'On a New Series of Chemical Reactions produced by Light,' is the title of a remarkable paper presented to the Royal Society by Dr. Tyndall. It is a paper which will be read with eagerness for the interesting facts it discloses, and for the method of experiment, heretofore untried, which it offers to chemists. Vapours of volatile liquids are introduced into an exhausted glass tube, and subjected to the action of concentrated sunlight, or to the concentrated beam of the electric light. This is the method: the effects produced varying with the vapour employed, may, without strain of speech, be described as wonderful. The method has another advantage, for, as Dr. Tyndall remarks, the power of the electric beam to reveal the existence of anything within the experimental tube, or the impurities of the tube itself, is extraordinary. When the experiment is made in a darkened room, a tube which in ordinary daylight appears absolutely clean is often shown, by the present mode of examination, to be exceedingly filthy. With vapour of nitrite of amyl, a shower of liquid spherules was precipitated on the beam, thus generating a cloud within the tube. With a modification of the beam, the precipitation was so rapid and intense, that the cone formed by the beam, before invisible, flashed suddenly forth like a solid and luminous spear. By proper management of the light, the vapour within the tube may be made to appear of a rich pure blue colour, equal to that in the skies of the Alps. With iodide of allyl, the vapour column revolved round the axis of the decomposing beam, drawn in at certain places like an hour-glass, while delicate cloud-filaments twisted themselves in spirals round the bells of the apparent hour-glass. With iodide of isopropyl another change took place: the vapour formed globes and cylinders, which were animated by a common motion of rotation, disturbed at times by a paroxysm, in which beautiful and grotesque cloud-forms were developed, some representing a serpent's head, others buds which seemed to grow into flowers, and all of a gorgeous mauve colour. With hydrobromic acid the cloud resolves itself into a series of disks and funnels, then parasols and rings of a very pale blue colour, and all rotating as in the former instance. With hydrochloric acid the cloud requires twenty minutes for its full development, but then it appears in sections each possessing an exceedingly complex and ornate structure, exhibiting ribs, spars, funnels, leaves, involved scrolls, and iridescent fleure-de-lis. With hydriodic acid another modification is seen, having a family likeness to the two immediately preceding, but with marked differences of development, for the green and crimson produced were the most vivid that Dr. Tyndall has yet observed. The development of the cloud, as he describes, was like that of an organism, from a more or less formless mass at the commencement, to a structure of marvellous complexity, at which the Professor "looked in wonder for nearly two hours."

We may anticipate that a subject which appeals to the eye as this does will be taken for one of the Friday evening lectures at the Royal Institution. Meanwhile, different classes of scientific inquirers may work with the new method, for it connects itself with phenomena of chemical decomposition, with molecular physics, and with phenomena of the atmosphere.

ON THE MIGRATIONS OF THE WELSH NATIONS.

Royal Observatory, Greenwich, Dec. 8, 1868.
 In the *Athenæum* of 1865, November 11, I stated my reasons for believing that the Welsh are by direct descent the same nation as the Belgæ, bearing a name which is phonetically the same as the name Belgæ, and having in their language one word still used in the same sense in which it was used by the Belgæ ("dwr" for water). And I traced incidentally the course of the Welsh from the East through the Swiss mountains, commanding the passes both north and south, and making incursions in both directions.

My friend, Prof. W. H. Miller, of Cambridge, who is familiar with the Welsh language and literature, and intimately acquainted with the Swiss districts to which I have alluded, has fir-

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nished me with several names confirmatory of my ideas on the migration of the Welsh, which, with his permission, I place before the readers of the *Athenæum*.

The combinations of *dwr* still entering into the names of rivers, &c., are more extensive than I had supposed: as Duranises (the Dordogne), Duria and Duria major (the Dora Riparia and the Dora Baltea: *o* is pronounced like the open *ou*), the Duron, the Doron, the Durance, the Dranse (contracted from the same word), the Thur. Dornach, near Bâle, appears to consist of two syllables, having, in different languages, the same meaning; the letter *n* is interpolated for euphony.

There are, however, other Welsh words extensively used in the same country. One of these is "nant" (a dale or valley). It occurs at Ville de Nant, near St. Gingolph, Bon Nant, Nant noir, &c. Bâleker in his well-known German guide-book for Switzerland and Savoy remarks, "*Nant* heissen in Savoyen alle Bergströme," the acceptance of meaning admitting apparently of the same latitude as that of *gill* in Cumberland.

Another word is *Cwm* (sometimes a valley, sometimes a hollow or cove in the mountains). It occurs in the Kumm, on the Riffelberg, les Combes, near Meillerie, Combe de Ferpecte, Combe de l'Arolle, Combe St.-Pierre, Bellecombe, Augent Kumm (Furgge Thal), Combe de Melran, above Chable, Haute Combe, near Lac de Bourget.

In several parts of England, traversed or reached by the Belgic Kumri, the same word is used, and I believe always with the same meaning. One instance, which at first sight appears opposed to this, the name Black Comb of a mountain in the south of Cumberland, is worth explaining. There are upon this fell two adjacent hollows, called respectively (I believe from the colour of their rocks) the White Comb and the Black Comb; and as the latter affords to tourists the easiest way of ascending, it has by degrees given its name to the mountain. I never heard the original indigenous name of the mountain; perhaps it would be only the High Furness Fell, or something similar.

G. B. AIRY.

THE FIRST MENTION OF CANNON IN ENGLAND.

December 9, 1868.

In the *Athenæum*, of the 14th of November, Capt. Brackenbury has more than questioned my correctness in reference to this point; while thanking him for the great pains he has taken to instruct me, I have much pleasure in giving him some information in return, by way of accepting his challenge.

After charging me with committing what he calls "an error" in page 205 of the 'Memorials of London and London Life,' Capt. Brackenbury proceeds to say: "Mr. Riley quotes a passage from an inventory of munitions of war provided by the City, bearing date 13 Edward 3, A.D. 1339, in which are mentioned six instruments of latten, called 'Gonnes,' and five 'roleres' for the same, pellets of lead to the weight of 4½ cwt., and 32 lb. of powder for the said instruments." He then adds: "This is probably the earliest passage at present known that bears reference to the use of cannon in England; and, this taken into consideration, the information it gives is remarkably full; the earliest hitherto pointed out . . . being five years later in date."

Capt. Brackenbury then calls attention to a passage in the Appendix to Sir H. Nicolas's 'History of the Royal Navy,' containing a quotation from a "remarkable document, bearing date 22nd June, 12 Edw. 3, 1338," and as to which he pronounces that "it takes precedence of Mr. Riley's document in point both of time and interest."

On reading the article, I must admit that for an instant I was struck with surprise; a feeling however that, on reflection, was at once supplanted by utter incredulity. To hear of cannon of iron and cannon of 'bras' as forming part of the equipment of English ships some eight years before the Battle of Crecy, and not only this, but provided, too, with separate chambers, to prove that they were breech-loading, with a sponger, a "barrel de gonpoudre," and a "handgone," as their concomitants; why, the story of Minerva springing in full panoply

from the brain of Jove was hardly a match to this outburst upon us of English artillery, in its earliest infancy as to date, but already arrived at maturity and perfection. My immediate conclusion was, that either Sir H. Nicolas had been deceived through trusting for his information to some other person, or had himself thoughtlessly committed an anachronism, by placing under one reign matter that belonged to another. I cannot but express my surprise that Capt. Brackenbury, with his extensive knowledge of such matters, did not come to the same conclusion.

On reference to the 'History of the Royal Navy,' I found the number of the MS. alluded to, T. G. 11097. Provided with this, on the 7th of this month I made inquiry in reference to this document at the Public Record Office; and, after a short search, by the courtesy and kind assistance of Mr. J. J. Bond, had the good fortune to find it, among the records relative to the former office of "Clerk of the Navy"; the "slip," however, or modern reference, to the document, being first met with, but, alas! under the reign of Henry the Fourth, and with the ominous intimation on it, in an official hand, that a slip had been "formerly made for it, under the notion that it belonged to Edward III."

On referring to the document itself, not a word was to be found about "12 Edw. 3, 1338," nor, indeed, is any king's name mentioned; the date being (translated from the Norman French) "the 22nd day of June in the 12th year of the reign of our most honoured king." Setting aside the antecedent improbability of chambered cannon, spongers, hand-guns, and barrels of "gonpoudre," being mentioned in any document so early as 1338, the handwriting is distinctly and undoubtedly that of a period from fifty to eighty years later than that date; in addition to which, this same Helmyng (or Elmyng) Leget there mentioned is several times found mentioned, as a shipowner, in documents between the 46th of Edward the Third, and the close of that reign.

The Guildhall document may now, therefore, safely resume the place of priority which I had originally assigned to it, and with every sentiment of respect for Capt. Brackenbury's opinion on such subjects in general, I decline to share his belief that "further search may bring to light earlier documents than this"—of 1338. On the contrary, my own belief is, that the Guildhall memorandum, on the fly-leaf of *Letter-Book F*, contains the very earliest mention of the use of guns and gunpowder in England, and that it will not be displaced from the position which I have assigned to it, wherever the search be made, and be the searcher who he may.

Through the friction of the leaves for now more than five centuries, the writing on this fly-leaf has become nearly effaced; and I sincerely trust that the Corporation will recognize it as their duty to ensure its preservation, by placing the leaf (which can easily be detached without injury to the volume) under a glass and in a frame, with a copy of the memorandum, in extended Latin and in English, annexed.

HENRY THOMAS RILEY.

PRONUNCIATION OF THE CLASSICAL LANGUAGES.

Edinburgh, Dec. 1, 1868.

I observe in your number for November 28th a letter from Col. Greenwood on the pronunciation of Latin. In that article, the writer lays it down as a fixed principle that the only practicable rule for pronouncing a dead language is to follow the mother tongue. He then asserts what is quite true, that all European nations in pronouncing Latin, follow this rule; and concludes, apparently with most excellent logic, that the English are justified in doing the same. But there is an important element in this question which altogether vitiates the conclusion, viz. this: that, whereas in the gamut of the vowels—where the music of language mainly lies—all European languages substantially agree, the English have set up a vocalization of their own, which diverges so far from the catholic tradition, as in the case of almost all the vowels, directly to invert the poles of the gamut, that is, they pronounce the broad bass vowel *a* like the slender *η*, and the slender and highly attenuated *i* like the

broad *α*. That this is the case any one may convince himself who will read the scale of the vowels in the well-known passage of Dionysius Halicarnassus, *περι συνθεσεως ονοματων* (74). And the striking practical proof of this divergence is that, while an educated Scotsman, travelling in Italy, Spain, or Germany, can understand Continental Latin, with a very slight adaptation, an Englishman finds himself so far removed from the catholic orthoepy of Europe, that he generally finds both his Latin and his Greek utterly useless the moment he crosses the Channel. From this state of things the logical conclusion is, that, whereas the Scotch, with the Continental notions, generally may transfer the local pronunciation of their mother tongues to Latin and Greek without any essential damage to the euphony of those languages, the English cannot do so without at once maiming the melody of the finest lines in classical poetry, and planting a bar between themselves and the vocalization of universal Europe and Asia, which is in the highest degree inconvenient. I feel convinced, indeed, from conversations which I have had with eminent English scholars on this subject, that there is nothing which they would so gladly hail as a return to the philologic tradition of the schools and the Romish Church in this matter; and there is, in fact, nothing at present standing in the way of an orthoepic reform in our universities and great schools, save that which stands in the way of all reforms, the enslaving influences of bad habits, and the difficulty of co-operation. In spite of these impediments, however, I am not without hopes of seeing this important change carried out by the great English Universities within a few years; for the great utility of the reform, not only in reference to the classical languages, but as facilitating the acquisition of the modern languages generally, will be obvious to the practical teacher. And I hope, I may say generally, that we live in an age when important reforms in the methods of teaching are imminent; and nowhere, assuredly, are they more imperatively demanded than in the domain of the learned languages.

JOHN S. BLACKIE.

NEW EDITION OF COWPER'S 'TABLE-TALK AND OTHER POEMS.'

14, Upper Gloucester Place, Dec. 5, 1868.

MY attention was directed by the *Athenæum* of November 21st to the circumstance that the Religious Tract Society has lately published an edition of the above-mentioned Poems of Cowper. In the same number you also announced that this new edition has been reprinted from the edition of 1782, and that there belongs to it the distinction of having "replaced" a passage on Romanism, which was removed in the second edition. The editor of the new edition states these facts a little differently. Enumerating in his preface the peculiarities of his edition, he remarks, "The present edition is reprinted from the edition of 1782. . . . The vigorous passage on Romanism, which was removed from the second edition, is now restored to its place on page 129." On that page we accordingly find the passage in question, consisting of 24 extremely severe lines, with the following foot-note: "This vigorous passage is now restored to the text from the first edition. It was removed by Cowper from the second edition, and the rather weak paragraph which follows it was substituted. It has been omitted by all subsequent editors. The probable reason of the alteration was, that in the interval Cowper had formed a friendship with the Throckmortons—a Roman Catholic family. His sensitive mind shrank from giving pain by speaking thus strongly of their creed.—Ed. R. T. S."

Will you permit me to state in your pages the history of this passage? It will be found both curious and instructive.

The whole poem entitled 'Expostulation,' including of course the passage in question, was written by Cowper in March or April, 1781. It was sent to the printer and passed through the usual course. It was seen by the writer when in type, and ultimately was printed off as part of a miscellaneous volume of poetry. But there is an old adage that "print proves it." So it was with this passage, and its effect upon the mind of the

author. "Though when I wrote it," Cowper remarked in a letter to John Newton on the 27th November, 1781, "I was not at all aware of any impropriety in it, and though I have frequently since that time both read and recollected it with the same approbation, I lately became uneasy upon the subject, and had no rest in my mind for three days, till I resolved to submit it to a trial at your tribunal, and to dispose of it ultimately according to your sentence." On his friend's request, Newton undertook the arbitration, and decided against the passage. "I am glad," continued Cowper, "you have condemned it; and though I do not feel as if I could presently supply its place, shall be willing to attempt the task, whatever labour it may cost me; and rejoice that it will not be in the power of the critics, whatever else they may charge me with, to accuse me of bigotry, or a design to make a certain denomination of Christians odious, at the hazard of the public peace. I had rather my book were burnt, than a single line guilty of such a tendency should escape me."

On the same day on which Cowper made these remarks to Newton, he wrote to Johnson, his printer, to inquire whether there was yet time to displace a paragraph in 'Expostulation' and substitute another. Johnson's answer does not appear, but it is evident that there was not time, except by a cancel. 'Expostulation' had been worked off.

A week afterwards, on the 4th December, 1781, the poet sent to his friend Newton the lines with which, as he remarked, "I mean to supersede the obnoxious ones in 'Expostulation.'" He adds a request that Newton would deliver them to Johnson, "and at the same time strike your pen through the offensive passage. . . . The new paragraph consists exactly of the same number of lines with the old one, for upon this occasion I worked like a tailor when he sews a patch upon a hole in your coat, supposing it might be necessary to do so."

All this was done, and about the 1st of March, 1782, the volume appeared, pages 123 and 124 being printed upon a cancel, and the new lines substituted in those pages for the passage which had been condemned and withdrawn. Cowper, no doubt, thought there was an end of the matter, that these repulsive lines, poured out unawares in the impetuous fervour of his marvellously rapid composition, were buried for ever, and that the world would never hear of them.

But it was not to be so. It happened—a thing not very uncommon in the case of cancels—that by mistake, I presume of the binder, some few copies of the book got abroad from which the cancel was omitted. In such copies, pages 123 and 124 stand as they were originally printed. These copies are now looked upon as bibliographical curiosities. Southey possessed one; I have one. But Southey, although he published the letters which contain the facts respecting the cancel,—and it is from his edition of Cowper's works that I have quoted them,—did not bear in mind those facts when he was reprinting the poet's works. He was not aware of the exceptional character of his copy of the edition of 1782. He took it for granted that all other copies were like his copy, and finding the condemned passage in it and not in the subsequent editions, he over-hastily concluded that the lines in question had been published in the first edition and expunged from the second. Acting upon that inaccurate assumption, he printed the condemned lines as a curiosity of literature, not in the text, but in a foot-note.

Furthermore, to give colour and consistency to his theory of publication in the first edition and exclusion from the second, Southey suggested that "Cowper, no doubt, withdrew this striking passage in consequence of his having become intimate with the amiable family at Weston Hall." That was impossible. I have shown that the passage was extruded in December, 1781. It was not until May, 1784, that Cowper made the acquaintance of the Throgmortons. On the 10th of that month the poet dashed off to his friend Newton an account of his delight in his new acquaintances, whom he had then just seen for the first time. "They have lately," he added, "received many gross affronts,

from the people of this place, on account of their religion. We," that is, Mrs. Unwin and himself, "thought it therefore the more necessary to treat them with respect."

We have seen, then, that, with reference to these lines, not even "Fancy's fondness for the child she bears" could long conceal from Cowper their extremely improper character—that, when his mind and judgment were once enlightened, he regarded them as "obnoxious" and "offensive,"—that they were considered and condemned by John Newton—*clarum et venerabile nomen*,—that they were not published in the edition of 1782, nor in any other edition whatever,—and that the supposition of their having been omitted upon considerations of private friendship is a mere mistake. Yet these are the lines which the editor of the Religious Tract Society has what he calls "restored to the text from the first edition." Adopting all Southey's mistakes, he has gone beyond them. He has printed the condemned lines in the very text and body of the poem itself—the identical place from which Cowper did everything in his power to exclude them. He has claimed merit or attractiveness for his edition for having done so, and by his remarks upon Cowper's sensitiveness, as contrasted with his own want of it, he has done what he could to give additional point to the insult which the lines convey.

One word more. I presume that the Committee of the Religious Tract Society have had no share in this transaction. They are gentlemen, and I am sure will entertain the same respect for the feelings of others as Cowper did when the light broke in upon him. I trust they will still more closely follow his example by withdrawing their book from circulation until they have cancelled the obnoxious passage. Nothing less than this will do justice to the memory of an author who declared that he had rather his book were burnt than that it should contain one single line which had a tendency to make a certain denomination of Christians odious.

JOHN BRUCE.

THE LORD CHIEF JUSTICE.

Temple, Dec. 8, 1868.

WHILE thanking you for your courtesy in inserting my letter, I venture to complain of your comments. They appear to represent me as retracting imputations I had made, whereas I had complained that this was only an impression derived from isolated expressions, and that, taking the fair effect of the whole, I had not made such imputations. It is true that your reviewer has, from out of more than a hundred pages, selected and strung together some rather strong expressions; but he had altogether omitted all notice of a far greater number of other passages, in which I had disclaimed any idea of imputing wilful injustice; and the effect of what I wrote was to insist that the whole should be taken together, and negated the supposed imputations. At the same time, as a journal of such high character as the *Athenæum* suggests that some of these expressions, taken by themselves, are too strong, I will with pleasure, in a second edition I am preparing, modify them. But in the mean time I must protest against attempts to fasten upon them a meaning I disclaim, and not consistent with numerous other passages.

As to the Jamaica Committee, I can only repeat that (as the very passage you cite shows) the phrase "calumniators" was applied to those only who "reviled Mr. Eyre as murderer," not to the Committee as a body, or to "Mr. Mill and his associates" generally—still less to Mr. Mill.

W. F. FINLASON, Author of the 'History of the Jamaica Case.'

* * * We cannot carry this painful case any further. Mr. Finlason is protesting against himself. We confined our censure to the quotation of his own words.

LITERARY AND MUSICAL COPYRIGHT.

THE distinction between British copyright and British international copyright seems to be but little understood by the public, or even by many proprietors of such property. The great and indispensable condition in each case is, first, that in

order to acquire a British copyright the work must be first published in the *United Kingdom*; and, secondly, that for the purpose of acquiring a British international copyright, the work must have been first published in a foreign state named in one of the Queen's Orders in Council upon that subject; and also duly entered at Stationers' Hall within the period limited by such Order. The same observations apply to rights of public representation of dramatic works and musical compositions. Such rights are often erroneously supposed to form part of the copyright, but the two rights are perfectly distinct. The author of a dramatic work or musical composition acquires the copyright, and also the right of public representation, &c. in his work, and these rights may be, and constantly are, sold to different persons either by the author or his assignee. But in dealing with copyrights and rights of public representation and performance, it must always be borne in mind that first public representation or performance is in all respects equivalent to first publication of the work. Consequently, the terms "copyright" and "right of representation," &c. are concurrent. Each commences from the day when the work was first printed or published, or first publicly represented or performed, as it may happen to have been.

In a case which has somewhat recently been decided by the House of Lords, a question of the gravest importance may, we believe, be considered as conclusively and most satisfactorily settled with relation to British copyright. The case to which we allude is that of *Routledge v. Low*, to which we called attention in its earlier stages. The facts were, that Messrs. Low purchased the MS. of a book called 'Haunted Hearts,' written by an American authoress, a citizen of the United States, who, in pursuance of her contract with Messrs. Low, went to Canada for a short time, so as to be bodily present within British territory upon the day her work was first published in England by Messrs. Low. They made it part of their contract that the authoress should be so present, in deference to the judgment of the House of Lords given in the celebrated 'Sonnamblu' case, *Jefferys v. Boosey*, which destroyed that very valuable copyright upon the painfully narrow ground that, because the alien author of that opera was not bodily present in England when his work was first published there, no British copyright existed in the opera. That decision was upon the law as it existed under the old Copyright Act of Anne, but which was repealed by the Copyright Amendment Act of 1842. But, returning to the facts of *Routledge v. Low*, Messrs. Low having published the work in question in 1864 at 16s., Messrs. Routledge some time afterwards issued an impression of it at 2s. They contended that Messrs. Low could not have acquired "copyright in a work written by an alien between whose country and our own no international copyright subsists." Thereupon Messrs. Low filed their bill in Chancery against Messrs. Routledge, and the Vice Chancellor Kindersley held that the plaintiffs had a valid British copyright in the work. That decision was affirmed upon appeal to the Lords Justices; whereupon the defendants again appealed to the House of Lords, who unanimously confirmed Messrs. Low's title to the copyright. Upon that point, inasmuch as the authoress was in Canada when her work was first published here, there appears never to have been any reasonable doubt as to the result.

But during the argument, the previous decision of the Lords in *Jefferys v. Boosey* was cited and discussed. Then came the question, whatever the law might have been under the Act of Anne, where a work of which an alien friend is the author has been first published in England since 1842, was it requisite he should be bodily present in British territory upon the day of first publication? We rejoice to say it has been most distinctly held by two noble Lords, in *Routledge v. Low*, that he need not be so present. Upon this point, which is of especial consequence to alien composers and British publishers, the then Lord Chancellor, Lord Cairns, said—"My lords,—I come now to the most important question for determination in the present case. To whom as the composer or author

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of a work is the protection of copyright given to a native-born subject of the Crown, to an alien friend sojourning in the United Kingdom, to an alien sojourning in a British colony, or to an alien friend residing wholly abroad? My lords,—in my opinion the protection is given to every author who first publishes his work in the United Kingdom, whosoever that author may be resident, or of whatever State he may be the subject. The intention of the Act is to obtain a benefit for the people of this country by the publication to them of works of learning, of utility, of amusement. This benefit is obtained, in the opinion of the Legislature, by offering a certain amount of protection to the author, thereby inducing him to publish his work here. This is, or may be, a benefit to the author; but it is a benefit given, not for the sake of the author of the work, but for the sake of those to whom the work is communicated. The aim of the Legislature is to increase the common stock of the literature of the country; and if that stock can be increased by the publication for the first time of a new and valuable work composed by an alien, who never has been in the country, I see nothing in the wording of the Act which prevents, nothing in the policy of the Act which should prevent, and everything in the professed object of the Act, and in its wide and general provisions, which should entitle such a person to the protection of the Act, in return and compensation for the addition he has made to the literature of the country. My Lords, I am glad to be able to entertain no doubt that a construction of the Act so consistent with a wise and liberal policy is the proper construction to be placed upon it. Accepting the decision of this House in *Jeffreys v. Boosey* as to the construction of the Statute of Anne, it is, I think, impossible not to see that the present Statute would be incompatible with a policy so narrow as that expressed in the Statute of Anne."

In the same case, Lord Westbury in the course of his judgment also said: "The Act of 1842 appears to have been dictated by a wise and liberal spirit, and in the same spirit it should be interpreted, adhering, of course, to the settled rules of legal construction. The preamble is, in my opinion, quite inconsistent with the conclusion that the protection given by the statute was intended to be confined to the works of British authors. On the contrary, it seems to contain an intimation to men of learning in every country to make the United Kingdom the first place of publication of their works; and an extended term of copyright throughout the whole of the British dominion is the reward of their so doing. So interpreted and applied, the Act is auxiliary to the advancement of learning in this country. The real condition of obtaining its advantages is the first publication by the author of his work in the United Kingdom. Nothing renders necessary his bodily presence here at the time, and I find it impossible to discover any reason why it should be required, or what it can add to the merit of the first publication. By the common law of England the alien friend, though remaining abroad, may acquire and hold in England all kinds of pure personal property, and when a statute is passed which creates or gives peculiar protection to a particular kind of property which it declares shall be deemed personal property, and does not exclude the alien, why is he to be deprived of his ordinary right of possessing such property, or being entitled to such protection? It is said that the Statute is intended for the benefit of British subjects; and that is given as the reason for a decision which involves this consequence, viz., that a British subject who has bought an unpublished work from a foreign author residing abroad, and then publishes it in conformity with the Statute, shall have no property in that which he has bought and paid for, unless the foreign author happens on the day of publication to be bodily present for a few hours within some part of the British dominions. Surely this construction is injurious to the interests of the English public. For these reasons, and not on the narrow ground that the foreign authoress of this work crossed the English border and stayed for a few hours on British ground during the day of first publication, in order that her assigns might escape from the limited views expressed in *Jeffreys*

v. Boosey, I am of opinion that this decree ought to be affirmed, and the appeal dismissed with costs."

It is true that the Lords Cranworth and Chelmsford appear to have doubted whether the place of residence of an alien author at the time his work is first published in the United Kingdom is immaterial. Perchance those noble Lords would not have so doubted if their attention had been called to a statute which appears to have escaped any notice during the argument. The Alien Act, 7 & 8 Vict. c. 68, was passed after the Copyright Amendment Act of 1842 had expressly declared that all copyright shall be deemed personal property. Now the 4th section of that Alien Act enacts that "every alien, being the subject of a friendly State, shall and may take and hold by purchase, gift, bequest, representation or otherwise, every species of personal property, except chattels real, as fully and effectually to all intents and purposes, and with the same rights, remedies, exemptions, privileges and capacities as if he were a natural-born subject of the United Kingdom." Considering the wide terms of this enactment, and the above opinions of Lords Cairns and Westbury, there can, as it seems to us, be no doubt that it is immaterial where an alien author may be residing when his work is first published in the United Kingdom.

OUR WEEKLY GOSSIP.

THE appointment of Brigadier-General Lefroy to be Commandant of the Royal Arsenal, and Director-General of Ordnance, with the rank of Major-General, was officially announced on Monday. A Deputy Director-General is also appointed, whose minutes are to carry full power. Further details of the scheme for the abolition of the Ordnance Select Committee are reserved.

Mr. Robert Buchanan was to rehearse a selection from his own writings in Greenock, on Thursday night, previous to a course of readings in London. The programme before us includes 'Willie Baird,' 'Attorney Sneak,' 'Nell,' 'Barbara Gray,' and 'Widow Mysiek.'

The last advices we have from Smyrna are that Mr. George Dennis is encamped at Sardis, hard at work for the British Museum; that Mr. R. P. Pullan is encamped at Priene for the Dilettanti Society, and that Mr. Wood has received a further grant from the Museum to have explorations carried on at Ephesus. The fever has disappeared, and the usual healthy weather is expected, but no results can as yet be looked for from the explorers. The Bishop of Gibraltar has arrived in the district to consecrate a small English church at Boojah. His lordship, of course, visited the scene of the labours of his predecessor, St. Paul, at Ephesus, and also Aidin; and though he did not fight with wild beasts at Ephesus, he had the opportunity, under the auspices of the railway authorities, of spending a night with the wild beasts, amid the howling of wolves, jackals, &c., his carriage and some goods wagons having been dropped behind in the dark. When the train got near Smyrna the casualty was found out, and after some hours the Bishop was released from his schismatic congregation.

The Craik memorial—a marble bust, which is to be set up in Belfast,—has been confided to Mr. Shakespeare Wood, of Rome.

As a proof of the remarkable accuracy now attained in the manufacture of philosophical instruments, a chronograph, invented by Capt. Noble, R.A., for measuring the velocity of projectiles within the bore of a gun, and lately used by the Ordnance Select Committee, registers the hundred-thousandth of a second.

The Parliament of the Isle of Man has recently passed a law punishing, by a fine of 5*l.*, any person found taking or destroying any gull, or its nest or eggs; and another law punishing, by a smaller fine, any one found in possession of a gull, its plumage, or eggs. By gull is meant all the gull tribe.

The following note, correcting an error, must be added to the matter supplied by recent discussion towards a better understanding of the problem of how to teach the blind:—

"York, Nov. 30, 1868.

"With reference to the letter of Dr. Armitage

on the subject of printing for the blind, I ask leave to point out that the learned writer has been misinformed respecting the school at York. He states that, 'at the York asylum, where Mr. Taylor was formerly director, his favourite system, which he is now seeking to establish at Worcester, has been discontinued; Alston's Roman capitals and Moon's system being employed exclusively.' But the fact is, that the York Committee still retain the opinion, which they derived originally from Mr. Taylor, and which their own experience has confirmed, that the Roman type, including both capitals and lower-case, is that which is the most suitable for the use of the blind, though it is true that they have lately introduced some of Mr. Moon's books, because of their inability to obtain any more of the others. This want, however, they hope to have shortly supplied from the institution at Worcester. JOSEPH MUNBY, Hon. Sec."

Mr. J. Gall writes to us from Edinburgh to say that, although a man of eighty-five, he is "still to the fore," not "the late Mr. Gall," as he was lately described by a Correspondent.

In the A B C Despatch Box—invented, we believe, by one who uses, but does not make such articles—we have a great improvement on the ordinary leather receptacle for papers. Every part of the new despatch box has its own merit; but the chief points of the invention are, the sliding tray and the alphabetical chambers in the body of box. The sliding tray enables you to get at the papers without taking your case to pieces; though the tray can be taken out, if need be. The lettered chambers may also be taken from the box, and used as a case for keeping letters on the writing-table. A man who has the A B C Despatch Box, which is made by Messrs. Jenner & Knewstubb, will have no excuse for keeping his papers in disorder.

When we spoke of the new planets a few weeks ago, we knew but of 98, and said there might be two more for aught we knew. The *Nautical Almanac* for 1872, just published, shows us that we were not abreast of our time. As many as 105 are entered; 100 and 101 have the names Hecate and Helena. We should have supposed that 102-105 are only blank spaces; but we see that 93, 94, 99 have no names. The difficulty of finding names is growing. It was at the outset a convention that females of the Greek and Roman mythology should be chosen. When *Victoria* was proposed for 12, our republican brethren over the way were a little inclined to suspect a compliment to the Queen as queen, but were pacified by being shown that there was a goddess of the name, the daughter of Pallas, with a temple at Rome. Into the present list have crept Beatrix, Julia, and one or two others of doubtful deity. But the worst case is *Undina* (92). We are much afraid that this is the *Ondine* of the Cabala: not the name of an individual, but of a class of malignant water-nymphs. The Rosicrucians peopled the fire with salamanders, the air with sylphs, the earth with gnomes, and the water with ondines; in which last there is still some belief left in Germany, especially of their catching fishermen, and drowning them. The White Lady of Avenel is an idea taken from the *Ondine* creation. It never was popular; and Scott confessed a failure. The reason we believe to have been that the cabalistic spirits had never been naturalized in our country: had they been as well known as the fairies, there would probably have been no objection, unless perhaps that the White Lady was not wicked enough for an Undine. We may notice that in the 'Ingoldsby Legends' the name is made that of an individual lady, as well as in some songs and dramas. If the mistake be allowed to grow, we shall certainly have some of our nymphs of the land bearing each the name of an immense class of foul fiends. The cabalistic spirits were called *elementary*, because each was composed entirely of the element to which it belonged, or of its double-distilled essence.

Mr. Waylis, of New Orleans, has invented a locomotive car, which has performed so well that he has taken a patent out for it. The car is provided with a small engine, worked by compressed air, drawn from two reservoirs at the top of the car. The air is compressed in the first instance by

steam-engines erected in the principal stations. It has been found that the compressed air in the reservoirs of the car is sufficient to propel the car about ten miles.

We hear that Mr. Dyce has been asked to issue a new cheap edition of his 'Skelton.' Our Rabelais has never yet been done justice to; but, with a popular edition, we hope that his extraordinary power and merit will be recognized. Mr. Dyce's admirable edition has been reprinted in America. Why should it not be, then, here? And if with re-touches, so much the better; for Prof. Brewer's exhaustive 'Calendar' has supplied material for explaining many of the allusions in Skelton's poems before incomprehensible.

Now that the boards of arbitration to settle trade disputes are being so successfully introduced—revived, we ought to say—by Mr. Mundella and others, it may be interesting to see how members of the old guilds settled their disputes with one another. For this purpose, we take an extract from the statutes of an early and important guild, that of St. George, in Norwich, which Mr. G. Parker has lately found in the miscellaneous Rawlinson MSS. in the Bodleian, and which will appear in Mr. Toulmin Smith's Gild-volume for the Early English Text Society:—"Also it is ordained, what brother or sister feel them aggrieved in any manner of cause, or with another, that is to say, of the Fraternity, they shall complain them to the alderman and the masters of their causes and grievances, ere they pursue [prosecute at law]. And then shall the alderman and the masters busy them, inasmuch as in them is, within the fifteen days after that the complaint is made, to hear and examine both parties, and to settle them in peace and rest if they may be anywise. And if the alderman and masters may not bring them to onehood and accord within the time aforesaid, then, by consent of the alderman and masters, they may sue the common law, and else not. And what brother or sister that is found rebellious and contrarious against this ordinance, he shall pay 40s. And, moreover, if the alderman and masters be negligent, and busy them not for to bring them to accord, as is [afore] said, the alderman shall pay to the Fraternity 40s., and the masters, every of them, 10s."—We have modernized the spelling.

Among our old authors "the moral Gower" has always been looked on as one of the staidest and most "proper." 'Morte Arthure' has been run down by Ascham and others; so has Robin Hood and the idle tales about him; but we fancied that Gower had escaped censure. However, taking up a rare tract in the Lambeth Library the other day, we came on a passage in which the solemn sage was actually called "bagage":—"Gower and al bagage besyd."

We are sorry to be able to gather no recent account of progress having been made towards the establishing of the well-promising scheme for the revival of the British Institution in union with the Burlington Club. It is understood that the directors of the Institution are willing to devote the funds, about 15,000l., at their command, to the object of this scheme, but nothing seems to have been done of late.

Liverpool is about to add to her memorials of local worthies a marble statue of the Rev. Dr. Hugh McNeill, who, after a lengthened term of service in that town, has passed to comparative retirement in the less active sphere of labour of the deanery of Ripon.

The Paris papers state that one volume of the memoirs of the late M. Berryer, prepared under his direction, by his friend Paul Andral, is ready for publication. It is well known that M. Berryer had amassed a vast quantity of materials for biographical purposes. He not only kept, but carefully docketed every letter he received. His correspondence, which was very large, fills twelve boxes. Besides these letters, he has left numerous MSS., all arranged in his library at Paris with great method. M. Haussmann's destructive proceedings were, it is stated, a constant source of anxiety to him; for if his house in the Rue Neuve des Petits Champs had been demolished, he thought it would have been quite impossible for him to have re-

arranged his books and papers in a new home. Mixed up as M. Berryer was with parties and politics, it is difficult to understand how a just, impartial, and exhaustive biography of him could be published at present.

Some of our readers may remember Mdle. Hersilie Rouy, the brilliant pianist, whose musical *matinées* and concerts enlivened Paris some fifteen years ago. This young lady suddenly disappeared. It was at first said she was mad; next, her death was duly announced. Mdle. Rouy, however, is neither mad nor dead. She has just recovered her liberty, after fourteen years' detention in a house for the insane, where she was kept under the name of Josephine Chevalier. The *Journal des Débats* announces that this mysterious affair will speedily come before the criminal law courts.

The *Panama Star and Herald*, of October 6th last, gives an account of a monument erected on the island of Juan Fernandez, by the officers of H.M.S. *Topaze*, to the memory of Alexander Selkirk. This announcement is gratifying to the travellers and readers of all civilized nations, for 'Robinson Crusoe' has been translated into all their tongues. Why have we not in London a memorial to De Foe? is a question we have asked more than once: to him we owe even a larger acknowledgment than that which we get from his most popular work.

An English paper has been started at Alexandria called the *Eastern Star*.

It is now pretty well settled that the Bulgarians shall have their own hierarchy, the Sublime Porte having sent its ultimatum to the Patriarch of Constantinople. This practically establishes another national branch of the Orthodox Greek Church, and reduces His Holiness of Constantinople to little more than the number of immediate subjects of his brother of Rome, or 2,000,000. But a few years ago the Patriarch was the civil ruler of about 12,000,000, now he has few others than the Greeks of Turkey, Greece, Roumania, and Servia are as independent as Holy Russia. His Holiness is, however, as haughty as ever, and dismissed with contempt, for want of respect, the legate who brought him an invitation from his Western rival to attend the next Council.

A colossal plan of Paris, showing all the recent alterations in that metropolis, and those now in progress, will shortly be published, under the direction of Baron Haussmann. A comparison of this plan with the oldest MS. plan of Paris, made in 1400, and engraved by Dhuelland in 1756, will be an interesting study to the antiquary.

A large collection of autographs, belonging to the late Mr. J. Baart de La Faille, Professor at the University of Groningen, was sold the other day in Amsterdam. The following list (with the selling-prices annexed) gives a fair idea of the auction: William the Taciturn, sign. doc., 8s. 6d.—Charlotte de Bourbon, his wife, letter in Fr., 11s. 6d.—Mary Stuart, daughter of Charles I. and Amélie de Solms, sign. doc., 5s.—William III., King of England, letter in Fr., 15s.—Robert, Earl of Leicester, aut. letter, 17s.—Georges d'Amboise, Cardinal, aut. letter to Henry of Nassau, 2l. 4s.—Namorah, Count of Egmont, sign. doc., 2l. 3s.—Antoine Perrenot, Cardinal de Granvelle, aut. letter to the Duchess of Lorraine, 2l. 1s. 9d.—J. van Olden-Cardeneveldt, aut. letter in Dutch, 1l. 13s. 4d.—Oxenstierna, letter to Hugo Grotius, 1l. 2s.—J. A. de Thou, aut. letter, 1l. 1s.—Johann de Witt, the famous Dutch statesman, aut. letter to De Ruyter, 2l. 1s. 9d.—Idem, aut. letter, 1l.—C. de Witt, his brother, aut. letter to his son, 1l. 13s. 4d.—Philip II., King of Spain, aut. letter in Spanish, 1l. 5s. 6d.—Orlin (the doctor), sent to Rome by the Empress-Queen of Spain to defend the rights of Catherine of Arragon before the Pope; important letter on the result of his mission, on the illegitimacy of the daughter of Anne Boleyn (Queen Elizabeth), &c., 1l. 10s.—Don Juan Sebastian, King of Portugal, letter, with autograph in Portuguese, to Charles IX. of France, 1l. 10s.—Henry IV., King of France, two letters, signed with his aut., 16s. 6d.—Napoleon I., Emperor of the French, signed letter, 13s. 6d.—Hortense de Beauharnais, aut. letter,

13s. 6d.—Napoleon III., Emperor of the French, aut. letter, 12s.—Charles of Guise, aut. letter (signed) to the Queen, 1l. 10s.—Richelieu, sign. doc., part of aut. letter, 15s.—Mazarin, letter, with three lines in aut., 10s. 6d.—Colbert, aut. sign. letter to Mazarin, 1l. 2s.—La Rochefoucauld, aut. sign. letter, 4d.—Robespierre, aut. sign. letter, 13s. 6d.—Mary Stuart, Queen of England, signed letter, 2l. 10s.—Charles II., King of England, aut. sign. letter, 1l. 14s.—Benjamin Franklin, aut. sign. letter, 1l. 15s.—George Washington, aut. sign. letter, sign. Fr., 1l. 7s. 6d.—Nelson, aut. sign. letter to the Rev. Mr. Dixon Hoste, 1l. 10s.—Mesmer, introd. of mesmerism, aut. sign. letter, 16s. 6d.—Cuvier, fam. naturalist, three aut. sign. letters, 6s.—Chateaubriand, aut. sign. letter; Cousin (Victor), aut. sign. letter, 5s. 6d.—Dickens (Ch.), aut. sign. letter in English, 10d.—Paul de Kock, two aut. sign. letters, 3s. 6d.—Scott (Walter), aut. sign. letter in English, 6s. 6d.—Béranger, aut. sign. letter to M. Terrier, confectioner, containing an imputed song on the Roi d'Yvetot, represented in sugar by M. Terrier, aut. sign. letter, 16s. 6d.—Goethe, aut. sign. letter to Prof. Riemer, 25s.—Schiller, aut. fragm. of his tragedy, 'Die Räuber,' 1l. 2s.—Voltaire, imputed aut. piece concerning a new edition of his 'Henriade,' 1l. 2s.

The SOCIETY OF PAINTERS in WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES by the MEMBERS is NOW OPEN at 5, Pall Mall East. Ten till Five.—Admission, 1s. Gas on dark days. WILLIAM CALLOW, Secretary.

SIXTEENTH ANNUAL WATER EXHIBITION OF CABINET PICTURES BY BRITISH AND FOREIGN ARTISTS is NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Half-past Five o'clock.—Admission, 1s.; Catalogue, 6d.

EXHIBITION OF CABINET PICTURES IN OIL.—Dudley Gallery, Egyptian Hall, Piccadilly.—The Exhibition is OPEN Daily from Ten till Five.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

PICTURES AND WATER-COLOUR DRAWINGS of the British and Foreign Schools of Painting selected with great care from the Studios of the different Artists. In calling attention to these, T. M'Lean has great satisfaction in soliciting a visit from Collectors and others to inspect them. T. M'LEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.

MR. MORREY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange, Fine Arts Gallery, 54, Cornhill. This collection contains examples of Ross Bonheur—Clarkson Stanfield, R.A.—Meissonier—Alma-Tadema—Gérôme—Frère—Landells—T. Fast, R.A.—John Phillip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersgill, R.A.—Erskine Nichol, A.R.A.—Le Jeune, A.R.A.—Ansell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Galt—Mars—Liddell—George Smith—Linnell, sen.—Peter Graham—Oakes—H. W. B. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

WATCH FOR EVERYBODY, by Streeter's Machinery—New Lecture, with full illustrations of the English Machine-made Watch, by Professor Pepper, commencing Wednesday next, at 5.—"The Spectre Barber," with marvellous effects, daily at 3 and 5.—The New Electric Organ, daily at 130 and 730, by Herr Schalkenbach—New Lecture, by J. L. King, Esq., on "Electricity and Volcanoes"—"La Belle France and the Maid of Orleans," daily at 4 and 9, by Mr. and Mrs. Robert Coote.—At the ROYAL POLYTECHNIC.

SCIENCE

SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—Nov. 13.—J. Hogg, Esq., V.P., in the chair.—Dr. C. M. Ingleby read a paper, 'On the Power of Colloquial Forms of Speech,' in which he showed the great importance of studying carefully the vitality of words—of marking their entrance into the threshold of our speech, and their progress after they have once obtained the rights of citizenship among us—and this, chiefly, because all vernacular words have a curious power over the chains of thought and of feeling. In the case, on the other hand, of words taken from a foreign language, the root of the language serves as a sort of bow-anchor to keep it to its moorings; for, in truth, the depravation of a language is not merely a token or an effect of the corruption of a people, but the corruption is accelerated, if not caused, by the perversion and degradation of its consecrated vocabulary, as is remarked by Dr. Marsh. Among the causes which debase and enervate a language are the use of euphuisms, owing to the caprices of fashionable society—the use of idiomisms, generating euphemisms—the peculiar usages of a class, province, city or society, leading to idiotisms—and the stealthy intrusion of conversational vulgarities into the

written tongue; in other words, of cant or slang.—Mr. Hogg read a paper 'On the Perpetual Snows and Thermal Springs of Abyssinia,' which may be considered as the continuation of and supplement to a paper by the same writer, read about a year since, 'On the Abyssinian Rivers which give rise to the Nilotic Inundation.' In this paper Mr. Hogg discussed the question whether or not the snows which are stated to lie or fall throughout the year on the alpine summits in the centre of Abyssinia contribute, by their partial melting, to the rising of the waters of the Nile. Now, Herodotus would seem to doubt, if not to deny, this hypothesis; while, on the other hand, Cosmas Indicopleustes records, in the famous Adulitan inscription which he copied, that snow exists throughout the year in some parts of Ethiopia—a fact which is abundantly confirmed by the recent observations of MM. Galinier and Ferret, and by the fact that, in the province of Samea or Semyen, there are two peaks, called respectively Abba Jared and Ras Dedjem, which exceed 15,000 feet in altitude, and are, therefore, nearly as high as Mont Blanc, or more than 2,000 feet above the line of perpetual snow in those intertropical regions. Mr. Dufton, Mr. Pearce and Mr. Plowden, who have all been in Abyssinia within the last few years, entirely confirm this report, though Bruce, having travelled over lower ranges of mountains, did not believe in the existence of snow. It is remarkable that, among the ancients, the oldest poet, Æschylus (for the words used by Homer are clearly doubtful), asserts that the Nile flood is due to the melting of Ethiopian snow, whereas Callisthenes, Agatharchides, Diodorus Siculus and Strabo attribute this result to the periodic rains of that country. Mr. Hogg then briefly mentioned the latest discoveries which have been made in that part of Africa: 1, by Dr. Livingstone, who has found several small lakes near Casembe, where the river Marunga runs to the north; 2, by M. Poncet, to the west of the White Nile; and, 3, by Signori Antinori and Piaggia, who have come upon a new large lake on the equator, half a degree west of the Albert Nyanza, in an unexplored region, which they call *Niam Niam*. This lake is said to be about 4,000 feet above the sea.

ANTIQUE.—Nov. 26.—F. Ouvry, Esq., Treasurer, in the chair.—Capt. A. C. Tupper exhibited a rush-stick from Shiere, in Surrey; Col. A. H. Lane Fox exhibited a rush-stick from Bramber, in Sussex.—The following papers were read: 'On some recent discoveries in Devonshire,' by Mr. P. O. Hutchinson, Local Secretary of the Society for Devon; and 'On Cave Dwellings in Cornwall,' by Mr. W. Borlase.

Dec. 3.—F. Ouvry, Esq., Treasurer, in the chair.—Mr. W. H. Bickerton exhibited two bronze objects of uncertain use, found at Carrick Offa, near Llanymynech, Montgomeryshire; Mr. J. A. Houlton exhibited, through Mr. J. C. Robinson, a MS. volume of pieces in prose and verse by or relating to the Lady Arabella Stewart, and a letter by Mr. J. Bruce, describing the volume, was read.—Mr. W. H. Black read a paper 'On the Lawless Court of King's Hill, in Rochford, in Essex.'

LINNEAN.—Dec. 3.—G. Bentham, Esq., President, in the chair.—Mr. C. Brady was elected a Fellow.—Dr. Prior exhibited specimens of Oak and Yew, portions of two large trees from the submarine forest, opposite Stogumber. The forest, which is only visible at low water, extends along the Bristol Channel for many miles. Dr. Prior also exhibited a piece of the Cornish Elm, which he believes to be a distinct species, different in the character of the wood, and still more in habit, from the common Elm.—The papers read were: 'On the Anatomy of the genus *Appendicularia*, with the description of a new form occurring off the coast of Portugal,' by Dr. E. Moss; 'On some Photographed Wasps' Nests,' by Mr. J. Hogg; 'On new species of *Paracrypta* and *Conognatha*,' by Mr. E. C. Saunders; and 'On undescribed *Heterocerous* Lepidoptera, from Cabenda, West Africa; and on others in the Melbourne Museum, and in the collection of T. Norris, Esq.,' by Mr. E. Walker.

ENTOMOLOGICAL.—Dec. 7.—Mr. H. W. Bates, President, in the chair.—Mr. A. G. Butler and Dr. B. White were elected Members.—The Secretary announced the death of Prof. Boheman, of Stockholm, one of the honorary members of this Society.—Mr. Bond exhibited varieties of *Limenitis sibylla* and *Polyommatus adonis*, and a gynandromorphous specimen of *Lasiocampa quercus*.—Mr. Dutton exhibited a *Catoceala frazini*, captured at Eastbourne, in August.—Mr. Stainton, on behalf of Mr. E. Saunders, exhibited a specimen of *Crambus myellus*, captured by Mr. Brown, at Aberdeen, in July; the species was allied to *C. pinetellus*, and had not previously been noticed in Britain.—Prof. Westwood exhibited drawings and read descriptions of various exotic *Hymenoptera*.—A paper 'On the application of the Law of Priority to Genera in Entomology,' by Mr. W. F. Kirby, was read by the Secretary.

ROYAL INSTITUTION.—Dec. 7.—Sir H. Holland, Bart., President, in the chair.—Dr. R. D. Hale, F. G. Henriques, E. Frankland, Dr. G. J. Shaw, Capt. the Hon. W. Le Poer Trench, and J. P. Wilson were elected Members.

PHILOLOGICAL.—Nov. 6.—Prof. Goldstücker in the chair.—The Hon. Secretary made his annual statement on the progress of the Society's proposed new English Dictionary, together with a calculation made by the Rev. G. Wheelwright, which showed that about one-third of the collections had been sub-edited. Sub-editors were wanted for I, J, T.—The paper read was, 'On Words formed in Latin, &c. on the Mimetic Principle, from *car* as the sound of scratching,' by Prof. Key.

Nov. 20.—Prof. Malden in the chair.—Mr. J. N. Hetherington was elected a Member.—The papers read were, 'On the Greek Digamma,' by Prof. Goldstücker; 'On the Dative Ending in Anglo-Saxon and Sanskrit,' and 'Emendations of Passages in Cædmon,' both by Mr. R. Morris.

Dec. 4.—J. Ellis, Esq., in the chair.—The paper read was, 'On the Dialects of the Southern Counties of Scotland, their History and Affinities,' by Mr. J. A. H. Murray. Part I.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Academy, 8.—Anatomy, Mr. Partridge.

— Architects, 8.—Journey in Western Abyssinia, Dr. Blane.

TUES. Horticultural, 8.—General Meeting.

— Statistical, 8.—Statistics of Natal, Dr. Mann.

— Anthropological, 8.—The Voice in Asiatic, Africans, &c., Sir Duncan Gibb; 'French and Belgian Cave-dwellers,' Dr. Blake.

— Engineers, 8.—Machines for Breaking down Coal, Mr. Bidder, jun.

WED. Literature, 8.

— Society of Arts, 8.—Artificial Freezing, Dr. Paul.

THURS. Linnean, 8.—Coleopterous Fauna, Mr. Murray.

— Royal, 8.

— Antiquaries, 8.—Musical Inscriptions on a Bell, Oxford, Runic Cross, Rev. J. T. Fowler.

FRI. Philological, 8.—Southern Scottish Dialect, Mr. Murray.

FINE ARTS

ILLUSTRATED BOOKS.

EMINENT in the class of books which belong to Art is M. Hachette's continuation of 'Dante,' as illustrated by M. Gustave Doré, *Le Purgatoire*, and the conclusion of the series, *Le Paradis*, which comprise the Italian text, with the French translation of Signor Pier-Angelo Fiorentino. The two parts are in a single volume of considerable thickness, which is a model of printing.

To say that M. Doré works in his accustomed vein is almost superfluous; thorough mannerist as he has become, it would be indeed wonderful now to record a change in any respect with him. As there are many glimpses of peace in the *Inferno*, so the mode of illustrating them by M. Doré was acceptable in contrast with the monstrosities in other parts of that section of the Divine Comedy. As the general theme changes in the volume now before us, so the artist almost constantly re-employs the motives in design which were formerly intermittent. Lack of power to adapt himself to the present themes might have been pre-

dicted by those who had studied the progress of the artist; abundant, almost beyond precedent, his genius has run in narrow grooves since that style of thinking and design which we have ever thought his aptest, the grotesquely humorous, was abandoned for exercises in which a little invention might be spread widest and make the greatest show of any.

Here are the old vistas of cliff, the old horizontal bars of cloud, the old persons in set attitudes; the once charming but now trite interminable curving lines of angels flying, the very tiresome old sickle-like new moon rising over the calm waters, the recurring upright cliffs, and two stately figures who turn up their eyes, as of yore.

Looking at many of these designs with the eyes of those who care for spectacular displays, *tours de force* and pomps of the theatre, of course the things are admirable; but they are of a very poor kind of art. The personages seem ever to step to the sound of slow music, to go in formal poses, stride by stride, and muffle themselves to make drapery figures while they "strike" attitudes, according to the stage rules. In short, this is acting, not art.

Enid, by Alfred Tennyson, illustrated by Gustave Doré (Moxon), is weaker than 'Vivien' of last year. It may be to escape the charge formerly brought against him of not having read the poem he decorated, that in these nine works our artist seems to have chosen subjects which may serve almost anything as well as the pictures to which they are appended, also to have treated the more determinate subjects of his choice in such a general and casual way as, if not to render inapplicable, at least to elude the censure to which they are obviously liable of lacking direct references to the themes. These latter need "the local colouring" of the matters in hand. Of the former class are the prints,—they cannot be called "illustrations,"—of the Laureate's verses, here styled 'Enid and the Countess'—two little figures walking in a large landscape and in a lack-a-daisical manner; and the really capital "landscape and figures," which does duty for 'Edryn with his Lady and Dwarf journey to Arthur's Court.' These have subjects which, illustrating nothing in particular, need no special treatment. Of the other class, of which the pictures are almost equally comprehensive and vacant, see how 'Yniol shows Prince Geraint his Ruined Castle,' where a "venerable nobleman" of the stage theatrically points out the ravages of his enemies to as well-posed a champion as ever attitudinized on the boards of Drury Lane. Trite than this is 'Enid tends Geraint,' or does not tend him; for, like a "first lady," she kneels some yards away, and, we suppose, "weeps," while the horse looks on at the "first gentleman," Geraint. On the other hand, many of these designs have delightful glimpses of landscapes, such as that in 'Geraint and Enid ride away,' and 'Enid tends Geraint.' As a "tableau" for Christmas use, we recommend 'Geraint slays Earl Doorn' to transpontine theatres.

We turn from this spectacle of the catastrophe of a fine genius to trifles of less mournful and comparatively trivial sorts. *An Elegy written in a Country Churchyard*, by Thomas Gray, has been republished by Messrs. Low & Co., with illustrations printed in colours from drawings by Messrs. R. Barnes, R. P. Leitch, and others. These pictures are commendable to the artistic eye on account of the evidence they bear of attempts to reproduce the true effects of natural lighting in sunlight, as in 'The Village Hampden'—cold light in the funeral scene, and common daylight in the death-bed picture. Very odd, nevertheless, is the effect of the sky in "this neglected spot,"

when considered with the positions of the shadows: gaudy and unfinished is "the path of glory." These things are altogether crude, but by no means without an aim, which may lead to novel good fortune in coloured printing.—For children, *The Basket of Flowers* (Warne & Co.) may be acceptable, although even for them we should desire more refined colouring than that of its pictures. In their way they are very pretty.—We cannot say so much for the coloured illustrations of *The Language of Flowers*, by Robert Tyas (Routledge & Sons), which are very dull and pallid. The text may serve the needs of many young ladies: it is, however, prosy, as well as sentimental.—*The History of the Robins*, by Mrs. Trimmer (Griffith & Farran), is a nicely illustrated book for children.—*Clever Dogs, Horses, &c.*, by Shirley Hibberd (Partridge & Co.), comprises illustrative woodcuts after Messrs. H. Weir and others, some of which are capital of their kind. This is a good book for boys.

THE PICTURES AT KNOLE.

Knole, Sevenoaks, Dec. 8, 1868.

My attention has been called to the *Athenæum* of November 21st, in which some remarks are made with reference to the pictures at Knole. You will much oblige me by inserting a few lines in your next number by way of explanation, as it seems to be implied that sufficient care is not taken of this valuable collection.

It is stated in your columns that some pictures "have been very injudiciously cleaned" and "restored." I must beg to say that, although in former years some of the pictures may have suffered from the too-common practice of over-cleaning, nothing has been done in the memory of persons living but what is absolutely necessary to prevent decay, and this by a careful and judicious artist, who has been for many years employed to see that the pictures are taking no harm.

I may avail myself of this opportunity to add that some of the pictures by Reynolds are, perhaps, suffering more from a too great wish to leave them in their original state, rather than subject them to a process which Sir Joshua's unhappy practice of using perishable substances with his colours too often renders necessary for the preservation of his most prized works.

REGINALD SACKVILLE WEST.

FINE-ART GOSSIP.

The private view of the Winter Exhibition of the Institute of Painters in Water-Colours takes place to-day (Saturday). The gallery will be opened to the public on Monday next.

The obituary of Thursday last states the death, on the 8th inst., of Mr. H. Wyndham Phillips, second son of the late Thomas Phillips, R.A., who was well known as a portrait-painter, and on account of his active participation in professional and charitable societies: thus, Mr. Phillips was for about thirteen years Honorary Secretary to the Artists' General Benevolent Institution, which was founded, as the deceased stated to the "Royal Academy Committee," 1863, by Turner, Chantrey, and his father.

The Holmesdale Fine Arts Club held its eighth *soirée* on Tuesday evening last, in the Public Hall, Reigate, when a collection of works of Art was exhibited. The collection was to remain open until to-day (Saturday), for the inspection of the public.

It is a gratifying sign of the progress of popular taste for Art in this country, if not of the increased knowledge of it, that we find painters of known ability employed in the higher order of decorations for theatres. This is not merely because they can paint, but because they are reputed to paint well. Thus, Mr. A. Moore was employed to design the whole internal decorations for the theatre in Long Acre, and he made a beautiful design for the purpose, of which, owing to unfortunate lack of comprehensive power on the part of some who were concerned, only the proscenium—that part

which fell to Mr. Moore's own hands—was fairly carried out. Thus the result, as a whole, is much less satisfactory than it might have been. Besides this, we understand that Mr. Marks is painting a frieze for the Gaiety Theatre, in the Strand, which will shortly be finished and placed. Some improvement has been made, in a very much lower order of taste than the above, at the Haymarket Theatre, in a new drop, of which knowledge of a fine French picture is obvious. Still, this is a move in the better direction. Of course, it must be understood that we are not referring to scene-painting proper, which remains at much about its ordinarily excellent level.

A beginning has been made of the restorations of Chester Cathedral. According to a report recently read before the St. Nicholas Steeple Restoration Committee, Newcastle, it is stated that the Town Council has agreed to levy a voluntary rate of 3d. in the pound for the new works, in conformity with the plans and specifications of Mr. G. G. Scott. 7,000*l.*, of which nearly 3,000*l.* are promised, will be required for this purpose. The expenditure already incurred was 2,586*l.*; the committee is liable to the contractor for 1,600*l.* on the second division of the contract. It was stated that many of the subscribers become such on condition that the work should be thoroughly well done; also that Messrs. Robert Stephenson & Co., although subscribers of 100*l.*, paid also the voluntary rate of 3*l.*. A good example. Let us hope the famous and beautiful work is now safe.

A beautifully-designed sarcophagus, of Greek style, designed by M. Baltard, architect, has been placed over the grave of Ingres in Père La Chaise. M. Broussieu's bust of the painter surmounts this work.

A new equestrian statue in relief, of bronze, of the present Emperor of the French, in general character much resembling the famous figure of Henri Quatre of the Hôtel de Ville, Paris, has been placed over the entrance to the new galleries of the Louvre; it is the work of M. Barye.

MUSIC AND THE DRAMA

CONCERTS.—Nothing could have been better chosen than the music put forward by the Sacred Harmonic Society in honour of Rossini's memory. The 'Dead March in Saul,' the constant funeral tribute to artists and princes, who, according to Schiller, should always hold companionship, was placed at the head of the programme and gave to what followed something of the character of a ceremonial rather than of an ordinary concert; the 'Stabat Mater,' the richest modern setting of a grand old hymn, was a sufficient illustration of the departed master's powers; while Mozart's 'Requiem,' the last legacy of the composer whom Rossini most respected, had on this occasion a two-fold significance. No scheme could have been better devised, but unhappily the performance was inadequate to the occasion. We know not if it was so, but we imagine that there had been no preparatory rehearsal. The soloists were not heard at their best, the choral singing was coarse, and it was in vain that the instrumentalists sought by extra loudness to hide all slips and uncertainties. Such music as the 'Requiem' demands far more refinement than it was blessed with. A careful weeding of the Society's chorus would have the double benefit of diminishing the number of singers and increasing their efficiency. Other reforms might with advantage follow, but this brooks no delay. The Christmas performance of the 'Messiah' was announced for last night.

As the Rossini commemoration of the Sacred Harmonic Society was better in material than in execution, the Rossini concert of the Crystal Palace was more praiseworthy in performance than in selection. The correspondent of a contemporary had, two days before the concert took place, pointed out in what very inadequate fashion the most gifted dramatic composer of the century was to be represented, and to this criticism the explanation of Mr. Manns, prefixed to the programme, was intended, we presume, as a reply. But the clever conductor did

not succeed in his special pleading. If it was not possible to exemplify the genius of Rossini under its best and most characteristic aspects, the scheme of devoting an entire concert to his music should have been at once abandoned. His name should under no circumstances have been borrowed in order to dignify a heterogeneous selection of fragments. The hardly-earned musical fame of the Crystal Palace should not be lightly imperilled. Saturday's concert seemed to be altogether under some malign influence. Meagre as the scheme was originally, it was made still poorer by the illness of two of the singers, one solo and a duet being altogether omitted, and other pieces being fatally injured. The only tolerable singing of the morning was Mdlle. Scalchi's, in the inappropriately chosen cavatina from 'Cenerentola.' The overtures to 'Tancredi,' 'La Gazza Ladrà,' 'Semiramide,' and 'Guillaume Tell' were performed, though even in these the chronological arrangement was not strictly maintained, and two movements only were given from the incomparable ballet music in the last-named work, the other dances being omitted for want of a choir. There is a courtly grace about Corelli's violin solos which still has a charm for even unsophisticated listeners, as was shown last Monday, when the first of the once universally famous Sonatas was excellently played by Herr Straus. We cannot speak with such unmodified praise of Mr. J. F. Barnett, whose reading of the Waldstein Sonata was marred by much affectation. The programme was headed by Beethoven's Septet, and Madame Sainton-Dolby was the singer. At the next Monday Popular Concert Schubert's Quartet in G major is to be played for the first time at these concerts.

HAYMARKET.—The process of fabricating out of Dr. Mosenthal's verbose and cumbrous tragedy of 'Pietra,' the short and crisp drama produced at the Haymarket on Monday, resembles that by which a cocoa-nut tree is converted by an Indian into a canoe. The trunk is levelled, the branches are lopped, and the inside of the tree is then scooped out or burned until a thin crust alone remains. In the English version of 'Pietra,' a mere outline of a portion of the original is retained: the number of the characters is reduced, the underplot is entirely excised, and the comic scenes of the drama are removed. In place accordingly of a tragedy, the representation of which occupies more than four hours, we obtain a dramatic sketch which is easily got through in an hour and a half. The result is not, however, all gain. So rapid is the action of the plot, events are, at times, but half understood, and a good deal of obscurity is the result. The sudden passion of the heroine for the stranger sheltering beneath her father's roof becomes undignified, and even a trifle ludicrous, while her actions, and those of her lover at the end of the play, seem rather the spasmodic outburst of ill-regulated dispositions than the result of natural and comprehensible motives. On the whole, however, the adapter's task has been creditably performed. The drama is stirring and effective, and the blank verse in which it is written is nervous and not destitute of music. 'Pietra' is little more than an alteration of 'Romeo and Juliet.' All the principal characters, and many of the situations, are the same, and the resemblance extends so far that lines, and sometimes passages, in 'Pietra,' are little more than transpositions of others in the tragedy of Shakespeare. In place, however, of the frank, generous, and noble hostility which Montague bears to Capulet, we have here fierce animosities and grim and unquenchable pursuits of revenge. It is probable, that Dr. Mosenthal's drama represents more accurately than 'Romeo and Juliet' the state of feeling the civil broils of the Italian cities were apt to engender, but the value of the lesson taught by the play diminishes in value as the actors become mere blind partisans of hostile factions, or pursuers of private hate rather than transmitters of inherited feuds. So slight is the hostility existing between Montague and Capulet, that the fiery disposition of a Tybalt is needed to produce the quarrel that brings about the catastrophe. Mercutio and Paris, and the Prince likewise are friendly, if not connected with

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both factions. Romeo ventures into Capulet's house with a disguise that even the Nurse can penetrate, yet without fear of danger; and Capulet hearing of his presence, is not moved to anger. The feud is sufficient to cause an occasional crossing of swords, but the bitterness of strife, if it had ever existed, had burnt itself out. In 'Pietra,' on the contrary, hatred is intense and undying. The heroine, so far from dreaming of choosing a spouse from the enemies of her house, regards them as fiends and miscreants, and each night rouses her father to deadlier hatred of them by recalling the wrongs he has suffered at their hands.

The plot of the drama is laid throughout its three acts in the castle of an Italian nobleman, Tiso di Campettri, an influential supporter of the Guelphs. At the head of the opposing faction of the Ghibellines, stands Ezzelino di Romano, apparently the fourth of the name, known as the Tyrant. The action accordingly passes towards the middle of the thirteenth century. Tiso's castle is on the Brenta, in a spot near Padua and Vicenza, the latter of which was the stronghold of Ezzelino. Bitter wrongs has Tiso suffered from his cruel and unscrupulous enemy. He is childless now all but Pietra, his four sons, one after another, having been slain under circumstances of revolting cruelty by Ezzelino.

Monna Marca, nurse of Pietra, has sheltered a youth wounded and apparently dying, has laid him on her own couch and tended his wounds. While insensible he is seen by Pietra, who has been informed by her nurse of the indiscretion she has committed. Pietra is bending over the sleeping youth with a lamp, like Psyche over her lover, when the light disturbs his slumbers, and he awakens. Struck by his youth and beauty, she consents to shelter him, and, hearing the sound of armed tread, she places him in her room, the only spot in the castle safe from search. News has been received that Manfred, the natural son of Ezzelino, is among the wounded in a late fray, and circumstances point to the probability that he is hiding within the castle. Pietra's dismay on hearing that she has sheltered the son of the mar who has slain her brothers and been the curse of her house, is followed by a resolve to sacrifice him to the wrath of her father. She sees him and tells him her purpose, and he acquiesces at once in its justice. But as he offers to take his own life, love asserts its empire. Pietra, bidding him live, flings herself in his arms. A scene of love-making is followed by the escape of Manfred by a concealed passage leading from Pietra's room through the chapel vault, and so to a portal opening on the Brenta. After his departure, Pietra receives what seems proof of her lover's falsehood. He is about to return, so says a spy, with a force of armed men, availing himself of the means of secret entrance to the castle afforded him by the amorous maiden. Counterplot succeeds plot, and a warm reception is prepared for the expected enemy. Pietra, whose old hatred is now intensified, awaits in the vaults news of this combat, when Manfred, wounded to death, staggers in to die at her feet with an explanation of his apparent treachery. Pietra after hearing his last words stabs herself and falls over his corpse. The concluding situation is striking and altogether unstaged. Pietra dies in presence of her kinsman Leonisio, and a circle composed of all the characters of the drama draws round to form a tableau at the conclusion. The effect of this termination upon the audience is like that produced in an overture by Mendelssohn, which terminates in a *pianissimo* as with a sigh or the rustle of departing wings, instead of the usual and now commonplace *fortissimo*.

Miss Bateman played the heroine with considerable, but unequal power. In passages of subdued and concentrated pathos her voice did her good service. It is soft and tender in its low notes, and has a wailing sound which is very impressive. So thin, however, is it in quality, that the moment loud speech is attempted it becomes strident and inharmonious. In some scenes Miss Bateman screamed and ranted after a fashion very deplorable indeed. She makes too much use moreover of an uplifted finger, which she wags in the face of the sky with repeated menace. At those points

where her acting was most defective she received the warmest applause from the audience, which greeted with favour the entire impersonation, and was roused into absolute enthusiasm by whatever was worst in it. Mr. Kendal's acting as Manfred was above his level; Mr. Chippendale was good as Tiso di Campettri.

MUSICAL AND DRAMATIC GOSSIP.

THE following is the opening programme at the Gaiety Theatre, the season at which commences on the 21st instant. A one-act operetta, 'The Two Harlequins,' adapted by Mr. G. H. Beckett, the music by M. E. Jonas, 'On the Cards,'—a comedy drama, adapted from 'L'Escamoteur,' and played by Mr. Alfred Wigan, Mr. M. Stuart, and Misses Madge Robertson and E. Farren, and an operatic extravaganza, by Mr. W. S. Gilbert, on the subject of 'Robert le Diable.'

Mr. Barney Williams, an American actor, who played for some time in England low comedy Irishmen, has bought from Mr. John Brougham a drama, entitled 'The Emerald Ring' which is now in rehearsal at the Broadway Theatre, New York. The sum paid for this drama, 2,000 dollars, is said to be the largest hitherto given in America for any American drama.

The second part of the last Liverpool Philharmonic Concert was entirely devoted to the works of Rossini, the pastoral introduction to 'Guillaume Tell,' one of the master's happiest inspirations, being included in the programme. The first part was taken up with the conductor's cantata, 'Richard Cœur de Lion,' brought out by Mr. Benedict at the penultimate Norwich festival with such success as would have justified its more frequent repetition in the metropolis. The continued popularity in the provinces of Mr. Sims Reeves's ballad concerts merits notice in these columns. Mr. Reeves takes care to have the assistance of competent singers, instead of the *quelques poupées* that many stars prefer to have about them; and, to judge from a recent programme which has come under our notice, the ballads chosen are good specimens of the genuine school of English song-writers.

The Symphony Concerts in Boston appear to have been recommenced under encouraging circumstances. At the first meeting, Beethoven's 'Weihe des Hauses' Overture and 'Eroica' Symphony are reported by an evidently competent and apparently unprejudiced critic to have been excellently rendered. Miss Alide Topp, who played Chopin's admirable minor Concerto, is also spoken of with discriminating praise.

M. Gounod, who has gone to Rome for the winter, has left in Paris several additions to his 'Faust,' in view of the approaching production of his most celebrated opera at the Académie de Musique. Among these is mentioned a new piece for M. Faure, who is to be the Mephistophiles. There is also the music of a ballet in seven movements, suggested by the second part of Goethe's 'Faust.' 'Helen of Troy' and 'Cleopatra' are to appear in the capacity of solo danseuses, while 'Phryne' is to be brought on the stage and there are to be *pas d'ensemble* for Trojan and Nubian women. Although the laws which required the intercalation of ballets in every work produced at the Grand Opéra have been annulled, the custom continues, and it is still thought necessary to add the adventitious attraction of dancing to the intrinsic charm of music.

Signor Verdi is said to be at work on a 'Romeo and Juliet.' It is to be given at St. Petersburg in the season of 1869-70, with Madame Patti.

At the last *Concert Populaire* there was a repetition of the Wagner disturbances. The prelude to 'Lohengrin' was encored under protest, and the dissentients did their best to prevent the second performance from being heard, on which M. Pasdeloup, addressing the audience, declared that as he, like his hearers, had an opinion of his own, he was determined to repeat the prelude at the end of the concert, so that those who did not like it might leave. If pieces encored were never repeated until the conclusion of the performance how much the enjoyment of a concert or of an opera would

be increased! The evil, too, would work its own cure, for performers would not greatly care to repeat an applauded piece two hours after the applause had died away, and the enthusiasm of the audience would cool as their bed-time drew near. Would that M. Pasdeloup's device could be adopted here! It is strange that musical people should be the least harmonious. At the concert in question, the difference in opinion between one gentleman who wished to stay for Herr Wagner's prelude and one who wished to leave, caused an altercation that can only be settled by a duel!

In 'Le Corricolo,' the latest novelty at the Opéra Comique, M. Poise, a disciple of Adolphe Adam, has made a decided success. The opera derives its title from the fact of this most picturesque and uncomfortable conveyance, familiar to every visitor to Naples, being chosen by an exasperated wife as a means of escape from her husband. The incidents have been well put together by MM. Labiche and Delacour, but they are somewhat slight for a three-act piece. Madame Cabel and M. Ste.-Foy have the most important parts. 'L'Ombre,' the new opera by M. Flotow, and M. Offenbach's 'Vert-vert' are being simultaneously rehearsed.

Adolphe Adam's 'Brasseur de Preston,' a once popular opera, is in rehearsal at the Théâtre Lyrique, and it is to be followed by M. Ernest Boulanger's 'Don Quichotte.'

French dramatists can upon occasion be as dishonest as their English rivals. 'Miss Multon,' the three-act drama, by MM. Eugène Nus and Adolphe Belot, produced at the Vaudeville theatre, has been taken without acknowledgment from Mrs. Wood's novel 'East Lynne.' At the same house two one-act pieces, 'Le Petit Voyage' and 'Autour du Lac,' have been successfully produced. In the former Arnal plays a waiter at an hotel in most amusing fashion.

Dumas's 'La Dame de Monsoreau' has been revived at the Porte St.-Martin, with Mélite in his original part of Chicot, Ch. Lemaitre as Bussy, Roger as Monsoreau, and Maurice Coste as Henry the Third. A taste for what may now be considered the old style of dramas, so great has been the change the last generation has witnessed, appears to be reviving in France.

The Comtesse de La Morlière is giving, under her family name of Olympe Audouard, a series of "causeries" upon French acting and the French drama, which constitutes one of the most fashionable entertainments of New York.

The monument to the memory of Ponsard has been designed by M. Viollet-Leduc. It is to consist of a bronze statue to be erected in front of the Hotel de Ville, in the dramatist's birthplace, Vienne (Isère). More than its estimated cost, 26,000 francs, has already been contributed. The performances, in honour of Ponsard, at the Théâtre Français, augmented the fund by more than 7,000 francs.

The funeral expenses of M. Félicien Mallefille have been paid by the Minister of the Maison de l'Empereur, who granted to the widow of the deceased dramatist a pension of 1,200 francs.

A monument to Lambert Thiboust has been "inaugurated" at the cemetery of Montmartre, in the presence of over 500 spectators, of whom a large proportion were dramatists or actors. The customary discourse was spoken by M. de Saint-Georges, in the name of the Paris Society of Dramatic Authors.

MISCELLANEA

Bonnie Dundee.—I have never seen it remarked that the chorus of Sir Walter Scott's song of 'Bonny Dundee' is taken from a song in 'Pills to purge Melancholy,' entitled 'Jockey's Escape from Dundee'; the word Dundee, of course, referring to the town, not to Graham of Claverhouse. The chorus of the first verse runs thus,—

Come fill up my cup, come fill up my man,
Come saddle my horse and call up my man,
Come open the gates and let me go free,
And show me the way to "bonny Dundee."

Scott's song in 'The Doom of Devorgoil' is headed, 'Air, 'The Bonnets of Bonny Dundee.'" To what song does he refer? There is no mention of "bon-

nets" in the old song, nor is the air set to it in the 'Pills to purge Melancholy' (my edition is dated 1709) at all like the modern air of 'Bonny Dundee.' I think it plain, however, that the metre and form of Scott's song was taken from that which I have quoted.

ROBERT H. MARTLEY.

A *Claude engraved by Vivares*.—I possess an engraving by Vivares, the lettering of which is as follows:—"In the collection of Thomas Walker, Esq. Claudio Gillee Lorense pinxit 1645. Vivares sculp. Published by C. Knapton, 1741. 4 feet 4 inches wide, 3 feet 3 inches high." The engraving represents a castle on a cliff to the right; tall trees to the left; a stream and broken ground in middle distance; cattle and figures in foreground. During a recent visit to a watering-place on the Wexford coast, I found in the house of a friend, amongst several other good pictures, inherited by him through his wife, a very fine old oil painting, which Vivares's engraving told me was either the identical Claude or an excellent copy of the picture engraved by him. On inquiry, I learned that the painting had been bought from an Italian dealer in pictures, named Castelli, who resided in Waterford, about forty years ago. If Mr. Walker's picture can still be traced, of course this Wexford painting must be a copy. I have no means at hand to solve the question, living away from libraries stored with books of reference relative to the fine arts; so I venture to ask help from the *Athenæum* or its Correspondents. The dimensions given by Vivares tally with those of the Wexford painting.

JAMES GRAVES.

Mutterberger Joch.—Since no one seems to have answered Mr. Marshall Hall's inquiry in the *Athenæum* for Oct. 31st, respecting the Mutterberger Joch, not often I fancy crossed by tourists. I write to direct his attention to Mr. Murray's recent 'Knapack Guide' for Tyrol, where he will find it briefly described (col. 217). It does not, however, lead to Sterzing, but in the opposite direction, to Lengfeld in the Oetzthal. I am not aware of any pass of that name crossing southwards from the Stubai. I was in the lower part of that beautiful valley this autumn, and though the next travelling season is yet a long way off, I would recommend tourists who have Tyrol in their thoughts to make a note of the Pinneser Thal, a lateral valley of the Stubai, and for which Fulpnies will serve as a point of departure. The walk will disclose some grand dolomitic scenery where it would not naturally be looked for. Precipices of that peculiar formation line the valley on the left in ascending. Those of the Kirchdach (church-roof), 9,307 feet, being particularly striking, while the Habicht sp. (not dolomite) finely closes up the view at the end. Fulpnies, with a tolerable inn, may be reached from Innsbruck in about three hours.

JOSEPH GILBERT.

Griety.—Surely this is but another spelling of *gristy*, i.e. horrible, which occurs in numberless authors, and six times in Milton's poems only. A slight acquaintance with the German alphabet would enable any one to see that the German *s* is an English *t*, and that the German *Gries* (not *Gries*) is the English *grit*. *Griety* occurs in very early English writings, and is connected with A.S. *agrisan*, to shudder; whence *gristie*, dreadful.

WALTER W. SKEAT.

Chilindre.—I think it is certain that Chaucer's *chilindre* was not a watch, i.e. an instrument which had a spring for its motive power. Your Correspondent "A. H." is correct in stating that 1477 is the earliest date given for the invention of watches, but he is incorrect in assuming that Robert Bruce, King of Scotland, had a watch in 1300. The watch which was reputed to have belonged to him was of a much later date than his time. Wood, in his 'Curiosities of Clocks and Watches' (1866), tells its history, and says that the inscription upon it was a deception. The exact date of the invention of pocket-clocks, as shown by this author, is still unknown.

F. A.

TO CORRESPONDENTS.—R. R.—C. W.—C. E.—G. D.—L.L.D.—T. O. W.—S. A. B.—J. W. J.—T. S.—D. H. H.—received.

Erratum.—P. 756, col. 3, line 21 from bottom, for "Largues" read *Luynes*.

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